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Musical Managers Form a National Association of Far-Reaching Significance

Forty of the Leading Figures in the Booking and Producing Field Meet by Invitation of Milton Weil of "Musical America" to Effect an Organization Which Will Operate for Common Good

GIULIO GATTI-CASAZZA ELECTED HONORARY PRESIDENT

Charles L. Wagner Named Acting Head with a Strong Board of Directors to Co-operate—Past Differences Forgotten in Concerted Movement—Association Will Take Immediate Action in Twenty Per Cent Tax and Railroad Transportation Problems

FOR the first time in the history of America's musical development the booking managers, from whose offices virtually all of the concert and operatic attractions of this country are supplied, met on a common ground, formed an association and launched a series of operations of far-reaching significance. This vitally important step was taken on Friday, Sept. 6, when, at the invitation of Milton Weil, business manager and treasurer of MUSICAL AMERICA, forty men and women, representing nearly a complete rolloall of the leading managers, met at luncheon at the Republican Club.

Although a number of attempts have been made at various times in the last ten or fifteen years to effect an association of this description, such efforts were invariably futile. It was highly significant, therefore, that in points of attendance and enthusiasm this gathering accomplished genuine results.

The organization will be known as the National Musical Managers' Association of the United States. Its purpose will be to effect concerted action on all matters pertaining to the booking of concert and operatic attractions, for the mutual protection of those engaged in the business and for the further development of the country's musical life.

Giulio Gatti-Casazza, general director of the Metropolitan Opera Company, who was an interested attendant at the meeting, was elected honorary president of the association. The acting president will be Charles L. Wagner; the first vice-president, Loudon Charlton; the second vice-president, George Engles; the treasurer, Milton Aborn, and the secretary, Catharine Bamman. The board of directors includes Fitzhugh W. Haensel, Frank C. Coppicus, Arthur Judson, Frederick J. Wessels and Fortune Gallo.

How It Came About

The idea of forming the musical managers into an association came to Mr. Weil in connection with his work in organizing associations of various branches of the musical industries. He expressed it in the following letter of invitation sent to the various managers:

"There have been over a period of years many evils that have entered into the booking and producing situation in music. This war has brought on absolutely new thought and everybody is to-day thinking not in the past, but for the future. We are all operating in the field of the greatest of all arts—music—which has the possibilities of development that have been beyond any of our dreams in the past.

"We, none of us, can afford to-day to think individually. We must all think

for the common good in our field of endeavor. With this thought in mind, I am asking you if you will kindly come to a luncheon, at which I ask you to be my guest, which I am giving to all the booking and producing managers, at the Republican Club, at 12.30 p. m., on Sept. 6, which will be the basis for a general discussion of the whole musical situation.

"I want you to forget absolutely my connection with a musical paper in this situation. It is strictly an unselfish thought and for the common good. I think it will pay every one to be there, for there is a possibility for an exceedingly interesting discussion of the whole situation and its effect on the future growth of music in this country, along healthy lines. Personally, I have some proposals to make, which I think will interest everyone who will be present.

"* * * We are living in an age of 'get-together.' We are living in the age of constructive thought and it behooves every one of us to give the best there is in us in an unselfish way for the common good.

"Faithfully yours,
"MILTON WEIL."

Among Those Present

There was almost a unanimous response to the invitation. Three or four managers were unable to attend on account of pressing business engagements or because they were out of town at the time. Those who attended were Milton Aborn, John Adams, Walter Anderson, Charlotte Babcock, Charles Baker, Catharine Bamman, Ernest L. Briggs, John Brown, George Brown, Loudon Charlton, Frank C. Coppicus, Jules Daiber, George Engles, Kingsbery Foster, Annie Friedberg, W. C. Glass, Fortune Gallo, Giulio Gatti-Casazza, William J. Guard, Fitzhugh W. Haensel, J. J. Harris, Wendell Heighton, M. H. Hanson, Spencer W. Jones, Arthur Judson, D. F. McSweeney, Felix Leifels, Daniel Mayer, Julius Polak, Emil Reich, Fred O. Renard, Benno Rosenheimer, Antonia Sawyer, Arthur Spizzi, Charles L. Wagner, Frederick J. Wessels, Victor C. Winton, Ona B. Talbot, Mrs. Helen Fountain, A. Bagarozzy and Mrs. Helen Levy. The following members of the staff of MUSICAL AMERICA also attended, besides Mr. Weil: A. Walter Kramer, Delbert L. Loomis, M. B. Swaab, John Majeski and Paul Kempf.

Mr. Weil's Address

At the close of the luncheon Mr. Weil said:

"Ladies and Gentlemen: Let me preface the real remarks I want to make here to-day by a little matter that deals with the personal. I want you to-day to accept me as one of you. I want you to forget absolutely that I am connected with MUSICAL AMERICA, but that I am merely one of the thousands who are working in the field in which we are so tremendously interested—the field of music.

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FORTUNE GALLO

As Founder and Manager of the San Carlo Opera Company He Has Rendered a Distinctive National Service in Popularizing Good Opera. (See Page 26.)

Metropolitan Announces Season's List of Novelties, Revivals and New Singers

Besides Two New One-Act Works by American Composers Gatti-Casazza Will Present Two French Operas by Gounod and Leroux—Nine Native Artists Engaged

GENERAL MANAGER GIULIO GATTI-CASAZZA has completed his plans for the coming season of the Metropolitan Opera Company, which will be the eleventh under his management of that institution. Notwithstanding the abnormal conditions and the difficulties incident thereto in its organization, he thinks that this season from an artistic standpoint should prove to be one of the most varied and interesting in his régime.

Last Saturday Mr. Gatti-Casazza made public his plans for the season of 1918-

1919, which will open Monday evening, Nov. 11, with "Samson et Dalila," the cast including Louise Homer, Enrico Caruso, Leon Rothier and a new French baritone, Robert Couzinou, Pierre Monteux conducting.

He also announces the selection for production of two one-act operas by American composers—chosen out of over two score operas submitted "The Legend," music by Joseph Charles Breil, the book by Jacques Byrne, and "The Temple Dancer," music by John Adam Hugo, the libretto by Jutta Bell-Ranske. Mr. Gatti has already told of the "world-

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Musical Managers Form a National Association of Far-Reaching Significance

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"I am not here for any selfish motives either for the paper with which I am connected or myself. I have called this luncheon a 'get-together' luncheon, with the one hope in my heart and mind that it will lead, with good, honest discussion, into some movement that will improve the conditions from a managerial standpoint, meaning the elimination of every evil, if possible, that exists in the handling of musical artists, development along good, healthy lines, to take care of that tremendous development of music that will take place in this country after this world's war, and a basis of co-operation that will eliminate all frictions, personal and otherwise, and that we will all adopt as our slogan that 'the interests of every one of you here are the interests of all,' and that whatever is done will be a part and parcel of that development.

"There is wisdom in many minds. That is why to-day in this country organization is taking place in every branch of endeavor, for the realization of the fact is here that there is none of us who is working in any field of endeavor that has any problems that are individual, but that all of those problems affect everybody working in the same line of endeavor. It is but natural that in that branch of the field in which I work I have listened to many stories from the local managers, members and officers of music clubs, from artists, from booking managers and from producing managers about what they claim they are 'up against.' If all the stories I have listened to are true we are all a very bad lot, but I don't believe it. I believe that all of these chaotic conditions have sprung from a germ of years ago, and have developed until in many cases friction exists that has created bad blood. Indeed, there are local managers who will not buy an artist from certain booking managers, booking managers will not sell an artist to certain local managers; and why does this condition exist? Because you have not gotten together and worked out certain plans of operation that would develop, not hard feeling, but good feeling, and that all the business done between you, whether artist, booking managers, or local managers, be done on a clean, stabilized basis that has but one object—continual betterment of conditions.

"I am in more or less of a difficult position in talking to you, ladies and gentlemen, to-day for the reason that you are my guests. You have been kind enough to come here at my invitation for this 'get-together' luncheon. I do not want to go into detail on many of these things because it would look too much again as if I were putting myself up as general dictator. It is furthest from my thoughts. I have but one thought in mind, and that is, development of music on good, clean lines.

For the Good of the Whole

"You people here assembled are one of the most tremendous factors in that development, and it is up to you to see that the best conditions obtainable for the good of the whole are developed through the formation of some association that will bring about that understanding between human beings, and the realization that many of the feelings and evils that have crept into the booking and producing situation have been more the faults of the head than of the heart.

"If you will get together on the basis of mutual respect and mutual confidence, you will have done something big for yourselves and for music.

"I do not want you to be under the impression that I have any thought in mind that I consider there are not good spots in the situation, for there are plenty of them, and we want to take the good points and develop them until they are still better, and take all the evil spots and turn them into good spots. Associations which are based on the foundation of mutual confidence and respect are the very highest form of co-operation, and when we get to the point of that co-operation, nothing but good can come of it. Don't let any of you say that it is impossible. You could not convince me that musical managers are different from other beings.

"I have been associated in many 'get-together' movements, among men where the feelings were bitter, but association with each other by means of a movement

of this kind has brought about that better understanding which has cleaned up the situation. We are working in the field of the most idealistic of all arts, and the idealisms that are represented by that art should permeate into the very method of operating the necessary business side of music. No man who thinks he is doing a great act by pulling down his competitor is really doing a great act, for he is only pulling himself down with it. This war has created idealism of thought—new thought. Most of our thoughts of yesterday have been thrown into the scrap heap. We have got to think big, clean. We have got to have confidence in our fellowman, and the realization that by everything we do toward the betterment of the field of endeavor in which we work we are putting ourselves into the position of a strong, constructive, progressive factor.

What the Association Can Do

"Ladies and gentlemen, I thank you for your attention. I did not bring you here to ask you to listen to me talk. I would like this meeting to develop into a general discussion to see whether out of this 'get-together' luncheon we can produce a national musical booking and producing association. If we do, then let us bend our efforts to the formation of the local managers into a national association, and then by strong lines of co-operation between the selling force and the buying force in music create the foundation for the growth of music in this country on great, developing lines. You ladies and gentlemen have it within your power, with the formation of such an association, in one point alone to create a great, big movement, and that is, the development of new fields throughout this grand and glorious country of ours. No one person, individually, here to-day can create that new field, but by co-operating you can increase your field ten and twenty-fold. There are innumerable spots in this country that are ripe for music, but there is no local situation that can take care of it. This is work that an association can do.

"The necessity of an association was very strongly brought before me when we undertook to enter protest at Washington against the twenty per cent tax on all tickets to musical performances of every kind, and the realization that there was not even an association among the musical managers with whom we could co-operate on an important matter of this kind. You can readily see this is an untenable proposition. I could go on indefinitely and state where this great, big, co-operative work would be telling, but I should much prefer that if this association is formed to have it worked out by the association rather than by the suggestion of the individual.

"He who thinks only of himself has mighty poor pasture to feed his mind on, and he who is an obstructionist to evolution and progress lacks vision and will stand still in the march to success.

"I hope, ladies and gentlemen, that this 'get-together' luncheon will result in a National Association for co-operation, evolution and progress."

Why Mr. Wagner Was Interested

At the close of his address Mr. Weil absolved his guests from all obligation as such and suggested that some one nominate a temporary chairman to take charge of the proceedings. Loudon Charlton then nominated Charles L. Wagner, who was unanimously elected. Mr. Wagner then appointed Catharine A. Bamman as temporary secretary. He declared that when Mr. Weil first broached the idea of a musical managers' association to him he became intensely interested.

"One day when I went to a big department store in New York to obtain credit," said he, "I was surprised to find that they wanted the reference of some other department store as to my standing. The thought then occurred to me that if department stores co-operate to this extent, why should not the musical managers? I believe the plan to be feasible and I can see no reason why it should not be developed. I shall be glad to hear the views of any of you as to the desirability of forming ourselves into an association."

Mr. Charlton Advocates Organization

Loudon Charlton, the next speaker, spoke strongly in favor of concerted action to meet various managerial problems.

"We have all been conscious for many

years," he declared, "of the many benefits to be derived from an association. And now the Government's proposed twenty per cent tax on all tickets to musical performances brings the issue squarely before us. No individual can wage this fight for us. As an association, however, we can go to Washington, or be represented there, and what we have to say will be listened to with the greatest consideration. As you all know, the musical situation in this country has developed to wonderful proportions. A remarkable phase of it is the fact that fully eighty per cent of the musical performances throughout the United States are given on an art-for-art's-sake basis. Only twenty per cent of it is of a speculative character. It is manifestly the idealistic desire on the part of the American people to develop music for its own sake.

"I can see no reason why we cannot form a working association. It will increase to an incalculable extent the development of music. Let us continue to meet, let us keep together for the future to provide for the great amount of music that will be wanted by our people after the war."

Should Bond Themselves to Meet

Milton Aborn said that he was a member of the Theatrical Managers' Association and that one of its greatest problems was to secure a quorum at its meetings. He suggested that the musical managers arrange matters differently and that they bond themselves to attend all meetings, so that the association may be really representative.

Mr. Wessels Sees Strength in Union

Frederick J. Wessels, the Chicago manager, thanked Mr. Weil for the opportunity of meeting his fellow managers and said: "I came here to-day at a great personal sacrifice, not out of curiosity to see what you were going to do, but because I was convinced that Mr. Weil had planned a movement which is necessary and expedient. I came here to show my hand. I believe there is great truth in the saying that 'in union there is strength.'"

Necessary Action

Mr. Weil told the managers that among the important issues which, he believed, the association should take up was the question of transportation. The theatrical managers, he said, had obtained a ruling in Washington covering considerable reductions in the railroad transportation of theatrical companies, baggage and scenery.

"The musical managers may accomplish similar reductions if they are properly represented," he continued. "Your association should appoint a committee whose purpose it shall be to co-operate with the local managers to form a national association. You should create a separate fund for the enlarging of the sphere of music, the opening of new fields and the popularizing everywhere of music as an entertainment and uplifting agency." He suggested further that a permanent headquarters be engaged with a salaried secretary to take care of the routine business of the association.

"In the movement for co-operation," maintained the speaker, "there should be no one-sidedness. One of our pressing needs is the development of operatic interests. In that venture representatives of the concert departments should work hand in hand with the operatic factors to further the operatic propaganda in every possible way. Similarly, the operatic representatives should help in all plans looking to orchestral interests. We must unite in one cause, the furtherance of music in its various phases, for the benefits accruing to one are inevitably the benefits accruing to all.

"Remember also that when our five millions of soldiers return from Europe, where they have been hearing so much music, they will not be satisfied to forego this pleasure. Our Government is providing well in this respect and these men are acquiring new ideas as to the value of music. We must prepare ourselves to supply this great need.

"One of the immediate issues which the association must meet is the twenty per cent tax. I am going to Washington next week to appear before the Senate Finance Committee to present a brief on this subject. It will strengthen my hand if the president of your association, representing the managerial interests of the country, and some one representing the musical profession accompany me. For the latter I suggest such a musician as John McCormack, one of the outstanding figures of our musical world, whom everybody knows. It will bear weight if Mr. McCormack appears with us in this protest."

"There was applause when Mr. Wag-

ner announced that Mr. McCormack would be glad to accompany the committee to Washington to represent the interests of the musical profession.

Mr. Wagner then appointed the following nominating committee, which represents both the concert and operatic interests: Fitzhugh Haensel, Loudon Charlton, Catharine Bamman, Fortune Gallo and George Engles. After a recess of twenty minutes this committee brought in its slate, the names on which are printed in the introduction to this report. They were accepted by the meeting after Mr. Hanson had moved that the nominees be unanimously elected. The name of the association was then decided and the meeting authorized the board of directors to draft by-laws and a constitution which are to be ratified at a subsequent meeting to be called by the president.

It was decided also that the president of the association shall be among the committee which will appear before the Senate Finance Committee at the hearing on the tax for admission to musical performances.

Letters and telegrams expressing sympathy with the movement to organize were received from A. J. Gaines, manager of the St. Louis Symphony Orchestra; Harry Cyphers, manager of the Detroit Symphony Orchestra, and Gertrude Cowen, the New York manager. They were unable to attend the meeting. Invitations to several other managers could not be extended, as they were traveling during the week of the meeting.

Fine Spirit Shown

After the formal adjournment the managers spent another hour in groups discussing the various problems which they hoped to solve through organization. It was the unquestioned consensus of opinion that a vital step had been taken in the right direction and that the interests of music throughout the country would be benefited by the association.

The spirit which pervaded the gathering was indicative of a genuine desire to forget all unnecessary friction which had hitherto hampered to a considerable extent the operations of the various managers. Men and women who for business and personal reasons had not spoken to one another for years "buried the hatchet" and at this meeting resumed a friendly relationship.

In the sense that this was the first time in the development of music in America that virtually all of the managers agreed to meet in one room for a common purpose, the gathering was of historic interest.

A vote of thanks was formally placed upon the records expressing the appreciation of the guests of Mr. Weil's invitation and initiative in forming the association.

CARUSO HONORS LAFAYETTE

Tenor Sings at France-America Society's Dinner—Other Celebrations

Enrico Caruso was the soloist at a dinner given on Sept. 6 by the France-American Society in New York to celebrate the birthday of Lafayette. The anthems of the Allied countries were sung by the tenor, who received a medal struck by the France-American Society in appreciation of his singing.

Everywhere throughout the city there were celebrations and in all the public parks and buildings the occasion was commemorated to the sounds of Allied music. In the Mall at Central Park a special celebration was held for children. Rose La Harte sang the "Star-Spangled Banner," while above her flew eighteen airplanes in battle formation.

MUSIC CREDITS IN HARTFORD

Board of Education Votes to Recognize Outside Study by Pupils

HARTFORD, CONN., Sept. 6. — The Board of Education of this city at its meeting on Wednesday decided to give credits for outside music study to the pupils at the Hartford Public High School. The ruling will apply to vocal work, the study of piano, violin, organ or any orchestral instrument, and is largely due to the recommendation of Ralph L. Baldwin, director of the choral club and supervisor of music in the High School. The pupils are to file application, signed by the parent and private teacher; this is done with the understanding that a prescribed time is to be devoted to practice. Twice a year examinations will be held by an examiner appointed by the schools, and the private teacher is to submit reports concerning the progress made by the pupil.

Metropolitan Announces Season's List of Novelties, Revivals and New Singers

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premieres" of the three new one-act operas of Puccini, to take place in December. These operas, each entirely different from the other, will be sung in Italian. They are: "Il Tabarro," a tragic opera, libretto taken from "La Houppelande," of Bidier Gold, by Giuseppe Adam; "Suor Angelica," a "mystery play," book by Gioachino Forzano; "Gianni Schicchi," opera bouffe, book by Gioachino Forzano.

Further novelties announced by Mr. Gatti will be:

"Le Reine Fiammette," opera in four acts, by Xavier Leroux, book by Catullo Mendes.

"Mireille," opera in four acts by Charles Gounod, lyrics by Michael Catré, from the poem by Frédéric Mistral.

"Oberon," English opera in three acts, by Charles Maria Weber, composed for production at the Covent Garden in London to the book by J. R. Planché.

"La Forza del Destino," opera in four acts, by Verdi, libretto by Francesco Maria Piave.

The following revivals are also announced:

"Crispino e la Comare," opera bouffe in three acts, by Frederico and Luigi Ricci, book by Francesco Maria Piave.

"Petrushka," ballet in three scenes, music by Igor Stravinsky, to be produced by Adolph Bolm.

Mr. Gatti-Casazza probably will revive another opera of the repertoire, which is yet to be decided upon.

Mr. Gatti-Casazza also announces the following additions to the roster of artists of the Metropolitan Opera Company:

Nine New Americans

Roa Eaton, American soprano, formerly of the San Carlo, Naples.

Margaret Romaine, American soprano, formerly of the Opéra Comique of Paris.

Mary Ellis, American soprano.

Mary Mellish, American soprano.

Rosa Poncelle, American soprano.

Alice Gentle, American contralto, formerly of La Scala, of Milan.

Helena Marsh, American contralto.

Giulio Crimi, Italian tenor, formerly of La Scala, of Milan; Teatro Colon, Buenos Aires, and Chicago Opera Company, Chicago.

Giordano Paltrinieri, Italian tenor, formerly of La Scala, of Milan, and Teatro Colon, Buenos Aires.

Carlo Hackett, American tenor, formerly of La Scala, Milan, and Teatro Colon, Buenos Aires.

Robert Couzinou, French baritone, formerly of Grand Opéra, Paris.

Luigi Montesanto, Italian baritone, formerly of La Scala, Milan, and Teatro Colon, Buenos Aires.

Reinald Werrenrath, American baritone.

Riccardo Dellera and Attico Bernabini, assistant conductors.

The following artists have been retained:

Sopranos: Frances Alda, Maria Bartirentos, Anna Case, Vera Curtis, Florence Easton, Minnie Egner, Geraldine Farrar, Rita Fornia, Mabel Garrison, Frieda Hempel, Claudia Muzio, May Peterson, Marie Rappold, Lenora Sparkes, Marie Sundelius, Marie Tiffany.

Mezzo-Sopranos and Contraltos: Cecil Arden, Emma Borniggia, Sophie Braslau, Julia Claussen, Raymonde Delaunoy, Louise Homer, Kathleen Howard, Marie Mattfeld, Margaret Matzenauer, Flora Perini, Lila Robeson.

Tenors: Paul Althouse, Pietro Audisio, Angelo Bada, Fernando Carpi, Enrico Caruso, Rafaelo Diaz, Morgan Kingston, Hipolito Lazaro, Giovanni Martinelli, John McCormack, Albert Reiss.

Baritones: Pasquale Amato, Thomas Chalmers, Robert Couzinou (new), Louis d'Angelo, Giuseppe De Luca, Mario Laurenti, Vincenzo Reschiglian, Carl Schlegel, Antonio Scotti, Clarence Whitehill.

Bassos: Messrs. Paolo Ananian, Adamo Didur, Pompilio Malatesta, José Mardones, Giulio Rossi, Leon Rother, Andres de Seguro, Henri Scott.

The Conductors

Conductors, Artur Bodanzky, Richard Hageman, Pierre Monteux, Roberto Moranzoni, Gennaro Papi.

Assistant conductors, Giuseppe Bamboschek, Wilfrid Pelletier, Willy Tyroler, Alessandro Scurri.

Chorus master, Giulio Setti.

Technical director, Edward Siedle.

Stage director, Richard Ordynski.

Stage manager, Armando Agnini.

Assistant stage managers, Lodovico Viviani, Oscar Sanne.

Ballet masters, Pauline Verhoeven, Ottokar Bartik, Adolphe Bolm.

Ballet master and stage manager for "Le Coq d'Or" and "Petrushka," Adolph Bolm.

Premiere danseuse, Rosina Galli.

Premier danseur, Giuseppe Bonfiglio.

Solo danseuse, Queenie Smith.

Librarian, Lionel Mapleson.

The season's operas in addition to the novelties and revivals above named will be selected from the following:

Bellini, "I Puritani."

Borodine, "Prince Igor."

Bizet, "Carmen" and "Les Pêcheurs des Perles."

Cadman, "Shanewis" ("The Robin Woman").

Donizetti, "L'Elisir d'Amore," "Lucia di Lammermoor" and "La Figlia del Reggimento."

Delibes, "Lakmé."

Flotow, "Marta."

Giordano, "Madame Sans-Gêne."

Gluck, "Orfeo ed Euridice."

Gounod, "Faust."

Leoncavallo, "Pagliacci."

F. Leoni, "L'Oracolo."

Liszt, "Saint-Elizabeth."

Mascagni, "Cavalleria Rusticana,"

"Iris" and "Lodoletta."

Massenet, "Manon" and "Thaïs."

Meyerbeer, "Les Huguenots" and "Le Prophète."

Montemezzi, "L'Amore dei Tre Re."

Moussorgsky, "Boris Godunoff."

Mozart, "Le Nozze di Figaro."

Ponchielli, "La Gioconda."

Puccini, "La Bohème," "Madama Butterfly," "Manon Lescaut" and "Tosca."

Rabaud, "Marouf."

Rimsky-Korsakoff, "Le Coq d'Or."

Rossini, "Il Barbiere de Siviglia."

Saint-Saëns, "Samson et Dalila."

Verdi, "Aida," "Un Ballo in Maschera," "Il Trovatore," "Rigoletto" and "La Traviata."

Zandonai, "Francesca da Rimini."

Gatti to Produce Operas of Two New American Composers



John Adam Hugo and Joseph C. Breil, Whose One-Act Operas Will Be Produced at the Metropolitan Next Winter

TWO new one-act operas by American composers will be produced during the season at the Metropolitan.

Mr. Gatti is rather proud of the fact that he inaugurated the policy of recognizing the American composers in the repertoire of the institution over which he presides. Hitherto, however, the American composers whose works have had a hearing at the Metropolitan have been well known to the American musical public, Converse, Parker, Damrosch, Herbert, De Koven, Gilbert and Cadman.

"The composers of the two American operas I have chosen to produce this coming season," said Mr. Gatti, "are quite unknown to the general public. They are Joseph Breil and John Adam Hugo. Both of them, by the way, are native Americans with French blood in their veins."

"Mr. Breil's opera is entitled 'The Legend,' book by Jacques Byrne. It is a dramatic episode the locale of which is a remote district in an imaginary Muscovite country. The author, I understand, has written a number of moving

picture scenarios. Mr. Breil is the composer of several successful popular songs and has learned his technique as an operatic composer by writing incidental music for big cinema productions. "Mr. Hugo is a modest piano teacher in a suburban town. He studied to be a concert pianist in Europe, but his health broke down. He has composed some chamber music besides the opera, which is entitled 'The Temple Dancer,' the book by Mrs. Jutta Bell-Ranske, being a sort of evocation of certain traditional religious rites of the Hindus."

"How did we find these composers and operas?" repeated Mr. Gatti. "Why, the scores were submitted with at least twenty-five others. Neither Mr. Breil nor Mr. Hugo had what you might call influential sponsors. Without knowing who they were or where they came from, only having the assurance that they were Americans, I concluded that their operas were the best qualified for production among all that we examined. They will get a hearing on their merits and I hope that their production will be another step toward the establishment of an American school of opera. Mr. Cadman's 'Shanewis,' by the way, will also be retained in the repertoire."

National Control of Music May Be One Result of War

WHEN Jenny Lind, the Swedish nightingale, was once asked if she would help to prepare some English singers for a performance of "Figaro," the "year after next," all she said was, "Figaro"? In two years?" She might have put in words what she expressed

by her amazement at the original question. Mozart-singing begins with the proper choice and education of musical ancestors; it takes, not two years, but two centuries. Some one has said that our first President, George Washington, had this vision when he left in his will \$30,000, at that time a large fortune,

to be devoted to a national institution of fine arts. That plan of the Father of His Country has never materialized. So America is a century behind in getting started on a task of Governmental instruction in art, which, strange to say, says a writer in the New York Times, has come nearer than ever before to practical realization since the worldwide disaster to arts and sciences in the great war.

Music has emerged from the upheaval of non-essential industries and modes of life since America entered the war, and has found a place in the official scheme of things for saving the world to democracy.

It is a new thing for hard-headed veterans of Indian-fighting days to practise "do-re-mi-fa-sol" to the timebeat of an upstart youngster out of music school. It is nothing short of revolutionary for a General in command of an army brigade to request his camp song leader to accompany the boys from a Western or Southern cantonment to the pier where they embark for France.

Musie at a Premium

A reappraisal of some relative values has taken place, and music is at a premium to-day as surely as pork. It spurs the fighting men and it helps the folks back home. Perhaps right here may be found the reason for a new attitude on the part of official Washington toward proposals involving the most serious aspects of art. The stepfatherly aloofness of Uncle Sam in the past dates from those frowning old prophets of solemnity, the Puritans. His open-handed welcome to musicians is wide enough now to include all of their kind, from the long-haired fraternity of imported virtuosi to the humblest music teacher of the rising generation. Hence the recent consideration, in wartime, of House Bill 6445 for a National Conservatory of Music and Art, with incidental control of standards of music teaching in America.

The committee at Washington developed some interesting facts from petitioners the country over, who said the United States should not fall behind other civilized countries, where the respective Governments devoted large sums of money to encourage music and art. Sweden, with a population of about seven millions, offered free tuition in music to natives of that country. The Government of Belgium, before the war broke out, supported four national conservatories. Why, should the United States, a great and rich nation, it was asked, withhold encouragement from those talented in music and art?"

NOW IT'S RACHMANINOFF

Russian Composer Still on Lists for Boston Leadership, 'Tis Reported

BOSTON, Sept. 9.—Rumor, in the matter of candidates for conductor of the Boston Symphony, is like a chameleon—changing form and color at every turn. Already the report current a few days ago that Camille Chevillard was actually appointed is old news, and now, although the managers of the orchestra keep up their historic silence, rumor has it that Sergei Rachmaninoff is still on the eligible list.

Rachmaninoff, it has been learned, is at present in Copenhagen with his daughter, who is attending school there.

Gatti-Casazza Injured in Automobile Collision

Giulio Gatti-Casazza was slightly injured on Sept. 7 when his automobile collided with another car at Fifth Avenue and Fifty-eighth Street, New York. The windshield of his car was smashed and Mr. Gatti-Casazza's head and face were cut.

Damrosch, Back from France, Tells How American Bands Are Being Re-Created

General Pershing Aims to Have U. S. Military Music Attain High Standard of the Continental Armies' Declares Damrosch — Describes Establishment of the Great Musicians' Training School — Demobilize Artists Who Were Serving as Soldiers to Find Instructors and Leaders

"WHEN the musicians of the American Army return to this country at the termination of the war we shall have a musical force as great, numerically speaking, as the whole United States Army was twenty years ago. And General Pershing intends to make it a force so perfected in its art that when they march up Fifth Avenue on their return their music will be an overwhelming testimony to the value of military training."

This is the cheering message that Walter Damrosch brings to America on his return from three months' war service abroad. During his absence the distinguished conductor of the New York Symphony, at the special request of General Pershing, organized and conducted a school for the training of bandmasters, and made the preliminary arrangements for the great training school for members of regimental bands, which will open in France next month.

"General Pershing is most anxious that the American military bands be brought to a standard as fine as that of Continental bands," said Mr. Damrosch, who received a group of newspaper men and women on the day following his return from abroad. His three months' trip, strenuous as it was, has agreed with Mr. Damrosch. His eyes sparkle with enthusiasm as he tells of the work which has been undertaken to perfect American bands, of the welcome which was given him—"not to me, you understand, but because I was an American," of the great Fourth of July parade, when all Paris did honor to the American Marines, who helped turn the German drive into a rout.

"I stood on the street to watch our men go by," said Mr. Damrosch; "magnificent fellows they were, who, I know, found it much easier to face the armies of the Crown Prince than they did the plaudits and flowers which Paris heaped on them. One little girl who stood beside me learned I was 'Americaine' and

in her delightful, broken English presented me with a tiny flag which she had made herself, the American flag on one side and the tricolor on the other. It is the spirit of France to-day.

"Your readers have learned, through your Paris correspondent, of the initial work which we did to train the regimental band leaders, about 200 in all. These were brought to me in lots of from fifty to sixty, and we used the band of the 329th Infantry for experimental pur-



Walter Damrosch, Who Has Organized in France a Training School for Army Band Leaders and Members.

poses. I found that a most satisfactory percentage of the men were very talented, and a large number also were excellent material, but had never had an opportunity to hear much good music or to see good conducting.

"Now, the training of band leaders, while important, is not all of the problem in securing a good military band. In the first place, Congress has authorized the enlargement of the bands from twenty-eight to forty-two pieces. American military bands, at the time they were sent over to France, contained comparatively no oboes, bassoons or French horns. I suggested that as the army is training specialists in infantry, artillery, aviation and the other branches of modern military science, so it should also train its musicians if adequate results are to be hoped for or attained. General Pershing agreed and authorized

me to make the preliminary arrangements for a training school, both for band leaders and for musicians who desire to become members of regimental bands.

"One of the first things we did was to find a location for the proposed training school. This we did finally in a picturesque old mill, in the 'Valley of the Choux,' not far from the headquarters in France of the American Expeditionary Forces.

Finds the Musicians

"The next matter was to assemble the personnel of our staff of instructors, and this we did by ascertaining the various regiments, etc., in which the famous musicians of France were serving and requesting to have them demobilized for this special duty. For example, we found André Caplet, former director of the Boston Opera, serving as a sergeant in one regiment of infantry. He is being released and will be our instructor in the technique of conducting. Francis Casadesus, brother of Henri Casadesus, who was welcomed in America last year as a member of the Société des Instruments Anciens, will teach orchestration. We expect to have band leaders serve two months in the school, when they will receive their commissions, if their worth is proved. Musicians will probably serve a three months' course, similar in all intents to the course which was given the young officers who attended the first training camps in this country.

"It sounds easy as I tell it," said Mr. Damrosch, "but a deal of work and thought and planning has gone into the structure of that school. After the matter of instructors was solved came the question of instruments. The famous old makers of band instruments had few, if any, workmen left in their factories. Of what use to teach a man to play the oboe or the bassoon or the French horn if one could not supply him with the instrument? So this field was also gone over and the French Government requested to demobilize the makers of these instruments, so that the American bandmen might be supplied with them. And this they did cheerfully and willingly, in the spirit with which they have met all requests of the Americans who have come over to help in the Great Cause.

The Spirit of France

"Let me give you one instance of how the French are co-operating with us," he continued. "As you know, I went over carrying with me a check from Harry Harkness Flagler, president of the New York Symphony Society, to defray the expense of securing an orchestra of fifty men and making with them a tour of the American rest camps. It was found impossible to do this, as all available transportation facilities were needed in the prosecution of the war. It was decided, however, that I give a few concerts in Paris, and we began to get together the orchestra members.

"At the first rehearsal forty-three men were present, and several of this number were members of crack regimental bands, whose official duties would not permit of their absence from their own organizations on Sunday. I said to them, 'Now, men, we can't give a concert with forty-three men in the orchestra. Here, we in America, are giving you one, two, three millions of soldiers, if necessary, and you can't give me eighty men for an orchestra.' With one voice they said, 'But we will,' and at the next rehearsal I had seventy-seven players, some of them the finest musicians in France, who had volunteered in their eagerness to show their good will to America. Among them was Georges Longy, first oboe of the Boston Symphony, who came in with the modest remark that he thought I might be short of oboe players. It was the spirit of every great artist that I met; no service that they could render ever went undone. We gave that first concert to a veritable sea of khaki in the Theater Champs Elysées on July 13, and followed it the next afternoon with the great symphony concert in the Salle des Concerts du Conservatoire for the Fête Nationale, on July 14. I wish you might have heard the crowds cheer-

ing as we played the 'Star-Spangled Banner!' Mlle. Nadia Boulanger of the Conservatoire, who has been the good angel of war music in Paris, Alfred Cortot and Henri Casadesus were the soloists.

He Makes a Confession

"I have a confession and recantation to make," Mr. Damrosch added, when the name of Mlle. Boulanger was mentioned. "I have on several occasions stated publicly and with a great deal of conviction, that I did not believe women composers equal men in ability; that, while we have some talented women writers, such as Chaminade, or our own Mrs. Beach, we shall never have a female Bach or Brahms or Beethoven. That was before I heard the work of Mlle. Nadia Boulanger's sister, Lili Boulanger, the gifted young Frenchwoman who died last spring, and whose death is, I believe, one of the greatest losses that French art has sustained. Mlle. Boulanger has written a Dramatic Scene entitled 'Faust and Helene,' which I consider one of the masterpieces of modern music, and which I shall present at one of the first concerts of the New York Symphony this fall. Two of her choruses, 'On the Death of a Soldier' and the 'Hymn to the Sun,' will be sung this year by the New York Oratorio Society."

Following the British

Going back to the problems of American military bands, Mr. Damrosch said: "We can learn an excellent lesson from the English and Canadian regimental bands, whose members are not required to serve as stretcher-bearers. I am hoping that the same regulation will be put in force in our own army. Not that the lives of these men are any more valuable than other lives, but from the fact that it takes months to train a musician, while a stretcher-bearer may be taught his duties in a few days.

"The British have learned the value of music as a stimulating, spiritual force, and their bands accompany the men nearly to the front when they go up to the trenches. We also are learning that men who come back from the exactions and hardships of the trenches need music—they need all the music we can give them, not only to wipe out from their minds the experiences they have encountered, but to brace them with the mental stimulus, the spiritual force, that is quite unrelated to war and yet which is, after all, the great factor in building a cheerful, confident, victorious army."

I asked Mr. Damrosch the time-honored question, "What experience of your trip stands out in your mind most vividly?"

It was an unexpected answer from the man that all Paris has delighted to honor as representing the artistic life of the nation they have come to love. He has been feted and welcomed by social and military and political leaders; he was the first foreign conductor for whom the Salle des Conservatoire was thrown open, at the request of the French Minister of Fine Arts, yet these things were not mentioned in his answer to my question.

"My most vivid recollection," he answered, "is the light on the smiling face of the little French girl as she handed me that tiny flag with the Stars and Stripes on one side and the Tricolor on the other. It epitomized for me, as nothing else has done, the spirit of To-day."

MAY STANLEY.

Davis and Elkins College Organizes School of Music

ELKINS, W. VA., Sept. 3.—A school of music has been added to Davis and Elkins College, and it will be opened for the first time this season. Complete courses will be offered in piano and vocal study, besides training in harmony and sight-reading. The School of Music will be in charge of Mrs. W. H. Wilcox. Mrs. Wilcox was for six years in the Royal Academy in London. She also studied in the Peabody Conservatory, has taught in Pennsylvania and for the last eight years was head of the piano and harmony departments in Mount de Chantel Academy, Wheeling, W. Va.

Noted Artists to Appear in Series of Concerts at Reading, Pa.

READING, PA.—Under the management of George D. Haage a brilliant series of subscription concerts is being planned for the coming season. The series will open with a recital by Sophie Braslau, contralto, on Nov. 1, and the other events will be: Guiomar Novaes, Brazilian pianist, recital, Dec. 10; Jascha Heifetz, violinist, recital, Jan. 7; New York Philharmonic Orchestra, Feb. 17; Giovanni Martinelli, tenor, recital, March 6.

Americans Give Gay Concerts Between Periods of Shell-Dodging



RED CROSS DRIVERS AT RECREATION

A Jolly Bunch of Ambulance Drivers of the American Red Cross in France Fraternize While on Leave from Duty—A Mere Hiatus in the Grim Work They Have in Dodging Boche Shells to Get to the Front Lines

HOW TENNESSEE IS SOLVING ITS RURAL MUSIC PROBLEMS

Max Schoen Tells of the Needs and Problems of Rural Communities in the South—Musical Development Must Come Through the Rural School Teacher—Phonograph Playing Important Part in Social Improvement of Dwellers in the Open Country—Normal School Should Furnish Practical Course to Meet Musical Needs

By MAY STANLEY

"AT the present time fifty-four per cent of the population of the United States and more than eighty per cent of the population of the Southern States are, from a musical viewpoint, living in a desert."

This startling statement is made by Max Schoen, music director of the East Tennessee State Normal School, who has for the last five years been a keen student of the musical conditions, needs and problems of the South. In a recent visit to New York, Mr. Schoen discussed some of these conditions and was asked by MUSICAL AMERICA to give some suggestions for bettering them.

"One of the serious shortcomings in the campaigns which have been waged for musical development and the general advancement of music," said Mr. Schoen, "is the fact that conditions in the rural district have not been considered. At least they have not received the serious attention which has been given to promoting music for the people in the cities of America. Now it must be remembered that fifty-four per cent of the population of this land is rural. When we bear in mind the fact that more than eighty per cent of the population of Southern States live on farms, it will be seen how acute this problem is—that is, if we are to make a musical nation of America. Eighty-five per cent of all the school children in this country are in the rural schools."

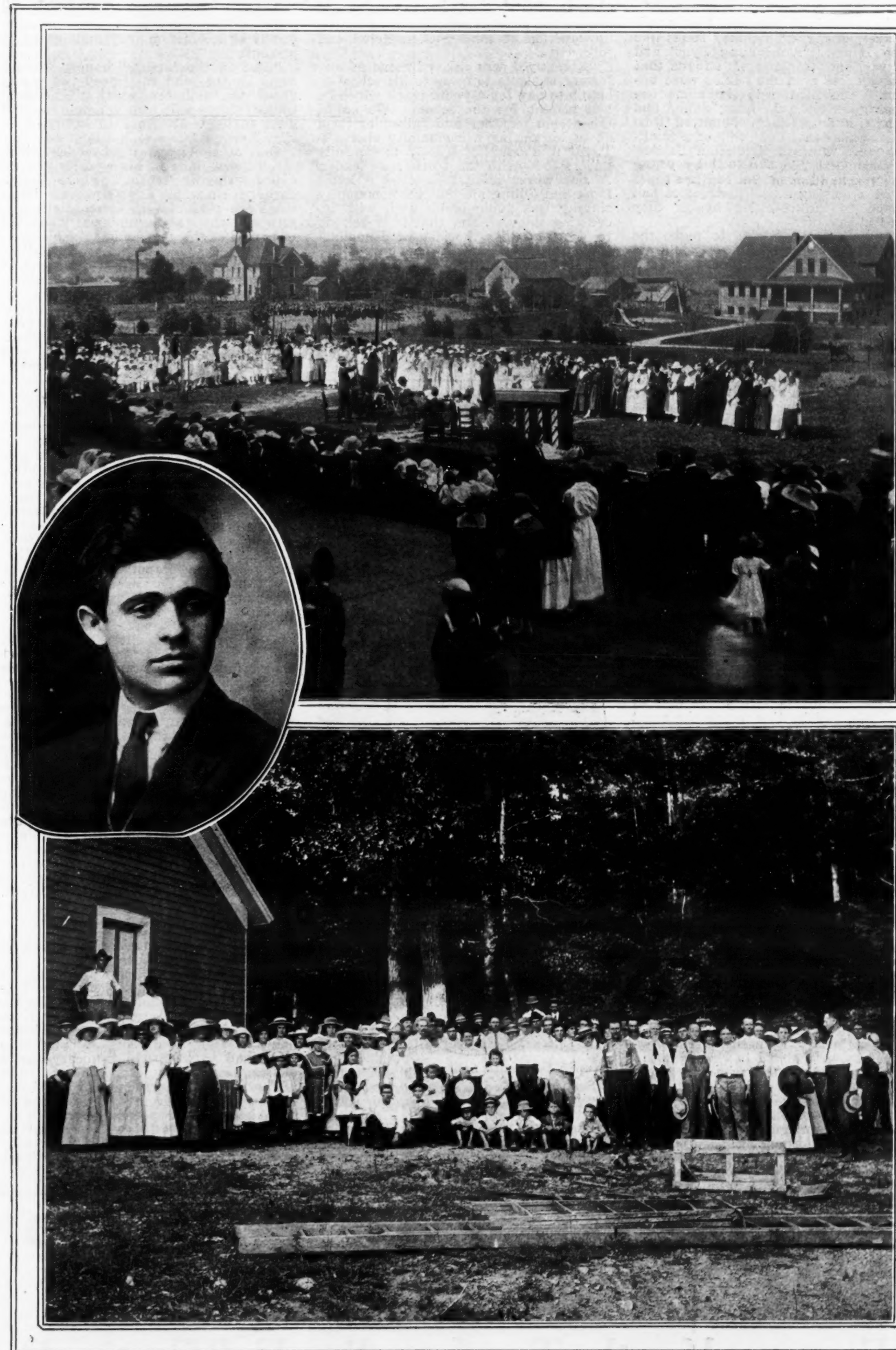
"The city child hears music everywhere—at the movies, band concerts, parades. The country child has none of these things. His one opportunity to gain musical knowledge is in the rural schools, yet it is only in the city schools that serious work along these lines is being done."

In his own State of Tennessee—that is, it is his own State because of five years' arduous work for the spread of musical knowledge among the rural people of the South—Mr. Schoen has been getting some remarkable results from the work which he has done to give the rural school teacher special training for the task of improving musical conditions in country localities.

Isolated Parts of Rural South

In this undertaking Mr. Schoen has been fortunate in having the sympathetic and broad-minded co-operation of President Sydney G. Gilbreath of the East Tennessee Normal School, who is enthusiastic on the subject of bringing the rural people into direct contact with good music.

"To understand why musical knowledge is so undeveloped in the rural South one must have some conception of the conditions under which the people live," Mr. Schoen said. "Country people in the rural districts of Tennessee are very much isolated, owing to the mountainous country and poor roads. Because of their isolation they are shy of strangers, but most kindly and hospitable when they once come to know you. And they live in quite as primitive fashion as their forefathers. I recall one evening when I was traveling through a remote part of the State and came at nightfall to one of the typical homes of the Tennessee mountaineer. My request to pass the night was granted and I sat down with the family to the usual supper of fried pork, 'corn pone' and coffee. The head of the house turned to me when we were seated and said, 'Do you want a finger or half a finger?' Not having the faintest idea of what he meant, I said I'd have half a finger. My host solemnly dipped his finger in the molasses jug and



Pictorial Evidences of Tennessee's Musical Progress. The Upper Picture Shows the Students of the East Tennessee State Normal School Gathered on the Grounds of the School for the Annual Music Festival. Below, How the Country Folk Gather When a Sing Is Announced at One of the School Buildings. At the Left, Max Schoen, Music Director of the East Tennessee Normal School.

allowed the necessary 'half finger' to drip into my coffee.

"Now, you must remember that our rural school teachers in a great many cases come from similar homes. They have had no contact with the social world, as we know it; their knowledge of music is limited to the 'singing school' of the district, supplemented in some cases with a brief and more or less theoretical course in music at one of the normal schools or the State university. As an example of these courses, a bulletin recently issued by a normal school,

from which the majority of students will teach in the rural districts, announced that its course in music offered musical history, melodic and rhythmic study, three and four part singing, methods in graded and ungraded schools, sight reading, and chord and interval practice. All this to be covered in one term of three months, two periods a week!

"In the rural districts there is no money with which to engage special music supervisors, so the musical education of the children—if they are to have any—must come from the rural teacher.

This was the conclusion at which I arrived after studying the situation for some time, and it seemed to me that the only solution was to give the young teachers a number of simple songs that they could teach the children and train them in the use of these songs for community singing.

Early Experiments Disheartening

"My first experiments along this line were not encouraging. I began by ask-

[Continued on page 6]

HOW TENNESSEE IS SOLVING ITS RURAL MUSIC PROBLEMS

[Continued from page 5]

ing the assembled teachers how much they knew of certain familiar songs like 'Annie Laurie,' 'Auld Lang Syne' and other well-known numbers. I found that in many cases even the names were unknown. 'Old Zion' was the name one teacher gave to 'Auld Lang Syne,' and I found that one of them submitted 'How Firm Efundation' as the title of a familiar hymn. 'Onward, Christian Soldier' was considered 'too classical' by young people who had learned the ragtime tunes which the singing school instructors had attached to the so-called hymns they taught the people.

"My first problem was to make the young teachers see that music would aid them in maintaining discipline—that it would be a help in their daily work. Once they were convinced of this fact they were anxious to learn everything they could in the short time we had for work.

"In addition to teaching a number of simple songs, I illustrated the use of the phonograph in the classroom and suggested ways and means for obtaining money to buy machines and records. Then I talked to them on the value of music in the rural school, home, church and community, and the important part the teacher might play in spreading its benefits among the people."

Mr. Schoen's pioneer work bore fruit so readily that he was encouraged to take the next step and secure the co-operation of the county superintendents, by demonstrations in the schools where the teachers were putting the new gospel into practice. The superintendents—once they were convinced that the innovation would not bring with it an extra burden of expense—were enthusiastic in helping the good work along. One county superintendent now takes along a phonograph, for use on his visits of inspection, for use in schools that have not yet acquired machines. Already one county has phonographs in eighty per cent of its schools, and by this means the great music of the world is being unfolded to impressionistic young minds.

The next step was to secure the co-operation of the parents, and this was largely done through the efforts of the teachers to promote community singing. And last year, feeling that his propaganda had reached the right stage, Mr. Schoen worked for and secured the passage of a bill in the State Legislature providing that music must be included in the rural school course of study.

Change That Has Been Effectuated

"The transformation that has come to many communities through their new interest in music is often strikingly shown," said Mr. Schoen. "For example, last summer a small farming community a short distance from our school paid two 'singing teachers' \$200 for two weeks' training in sight singing. The musical material they used consisted entirely of hymns printed in shaped notes. A young man from our school is teaching in that locality, and now the main social interest of the people, young and old, centers about the musical activities which he has inaugurated. They have formed various organizations, quartets, double quartets and choruses, with local men for leaders. Our young man took

a hand in these activities; he now trains the choruses and quartets, and has improved the musical material used by the introduction of some good national and folk songs.

"Recently I was asked by one of our former students to come to his school to help him pay for a phonograph which he had bought for the school. We called the people together and talked to them about organizing a community chorus—I call it a 'singing school,' to be fully understood—with the teacher as leader. A few weeks later I received a letter from him telling me that the community singing was going along well, with increasing interest, and that it is helping to 'do away with the idea of denominational prejudice among the people.'"

This question of helping to secure phonographs for the school has been solved by Mr. Schoen by the organization of a quartet from the best voices of his students, and these singers give a concert in the school for which the machine is to be purchased. Sometimes the people come from distances as great as six or

eight miles to attend these concerts; sometimes they ride their horses or mules, often they walk, but by some means of locomotion they manage to be present.

"And if the 'artists' happen to get stuck in the mud they need not worry about the audience waiting," he continued; "they will wait for hours, confident that we are sure to arrive some time."

One of the greatest obstacles which Mr. Schoen finds in his work is the so-called "singing school," where people gather for a whole day's singing. These sings are conducted by incompetent persons and the singing material is limited to hymns of the poorest imaginable type. It is the custom of these "schools" to take some young man from a community who has a loud voice—the only qualification required—tell him he has unusual gifts and propose that he write a hymn, with the promise that it will be harmonized at the headquarters of the school. Then this hymn is inserted as the first piece in the hymn book to be used in

his locality. Thousands of these books are sold at every one of these "singing school" sessions, and scarcely a home can be found that does not contain one or more of them. The hymns have horribly constructed texts, for which some cheap, rag-time tune is used. We have found that the most effective way to fight these people, who are trading on the genuine love for music that the rural people of the South have, is to organize through the rural teachers, the community choruses. We have also pressed the local preachers into service, encouraged them to secure the co-operation of the teacher to lead the singing and to bring promising pupils into the choir.

"At this time—when we are bending every energy toward greater food production—better living on the farm is a vital necessity," Mr. Schoen emphasized. "And you will find that when the interest of the young people is enlisted in musical organizations a potent element has been supplied for the contentment and social improvement of the dwellers in the open country."

ANOTHER TANARA PUPIL ENGAGED BY METROPOLITAN



Maestro Fernando Tanara, with His Little Son, Mario Enrico, on the Lawn of His Summer Home at Allenhurst, N. J.

The above picture shows the noted Italian vocal master and operatic coach, Fernando Tanara, with his baby son, Mario Enrico, at Allenhurst, where Mr.

Tanara spent the summer. He reopens his New York studio on Sept. 30.

Instead of having his students with him and giving them their lessons at Allenhurst this summer Mr. Tanara took a complete rest while there, devoting himself to his family. Three days each week he came to New York to teach, using the studio of Mme. Nana Genovese, which the singer kindly placed at his disposal. It was learned last week that General Manager Gatti-Casazza has this year engaged another pupil of Maestro Tanara for the Metropolitan Opera Company, in Mary Ellis, an American soprano, who is said to be unusually gifted. She will make her debut this season at the Metropolitan Opera House.

Two Hundred Norwegian Singers in Sangerfest at Portland, Ore.

PORTLAND, ORE., Sept. 1.—The Norwegian Sangerfest opened at the Auditorium last evening with a much applauded program. The chorus of 200 voices was directed by Rudolf Moller. Two compositions by Mr. Moller were among the popular numbers, one being sung by Alfred Halvorsen in a rich baritone voice. Other soloists were Cora Hansen-Olsen, soprano; Harry Knight, flautist, and Charles Swenson, organist. The Festival Chorus, directed by Andrew P. Nelson, and the Grieg Male Chorus of Hoquiam also furnished numbers. A. B.

Music on the Battlefield

There is a great music of war over all this scene. Scottish battalions go forward to the fighting line led part of the way by their pipers, and across the battlefields come the wild cry of the pibroch and the drone of many pipes. The English battalions are marching with brass bands playing old English marching tunes and, between whiles, merry bursts of ragtime. The crunching of gun wheels over rough ground, officers shouting orders to their men, the hooting of lorry horns and motor horns, and an incessant hum of airplanes overhead all make up a symphony which has a song of triumph in its theme.—*The New York Times War Review.*

SPIERING "CAUGHT" BY PENCIL OF AN ENGLISH ARTIST



Theodore Spiering, the Violinist

Theodore Spiering, the eminent American violinist and conductor, is represented in the above portrait sketch, made by Gwendolyn Le Gallienne, daughter of the English poet and writer, Richard Le Gallienne. Mr. Spiering, who resumes his activity in New York this week, has been spending the summer at Elizabethtown in the Adirondacks, where he was surrounded by a summer class of pupils. From this point he motored to various other resorts to appear at various benefit concerts.

HARTRIDGE WHIPP

American Baritone

Engaged for the Two Leading Fall Festivals

WORCESTER FESTIVAL, Sept. 30th to Oct. 4th.

MAINE FESTIVALS:

BANGOR—Matinee, October 4th. Artist's Night, October 5th

PORTLAND—Matinee, October 8th. Artist's Night, October 9th

New York Recital, Aeolian Hall, Monday Eve., October 21st

MANAGEMENT—ANTONIA SAWYER, INC., AEOLIAN HALL, NEW YORK

MASON & HAMLIN PIANO



Photo (C) Ira L. Hill.



to prompt action in the premises, because it is founded to unite all interested in music and in the musical industries for certain specific aims.

With this Mr. Lewis takes up that plank in the platform of the Alliance which urges that a Department of Fine Arts be established by the National Government and a Secretary of Fine Arts be a member of the Cabinet. He urges that musicians should join the Alliance and move with the utmost expedition toward the realization of this pledge, for the reason that a Secretary of Fine Arts and his assistant Secretary of Music will provide a definite official center of influence and activity. For American musicians absolutely need such a center at the earliest possible moment, to collect, classify, adjudicate demands and protests.

Now, there are a good many people, notably some who have written to me and whose letters have been published in your columns, who seem to have the idea that during the period in which we are engaged in the world's war one of the things that certainly can be left to the future is the question of the recognition by the Government of the value of music and the establishment of a Secretary of Fine Arts. There are other more important things, they say. How can we wonder, when musicians, even some of distinction, take this attitude, that legislators in Washington and elsewhere regard the whole musical situation as one of the things that under the stress of war can be absolutely sidetracked or dumped altogether without any harm coming to the body politic.

In the first place, I would urge that inasmuch as it will take a considerable period of education to get the very idea of the recognition of music by the Government into the minds of the mass of the people, it is well to make a beginning right now.

And then I would urge that it is especially important at this time that we do not lose sight of the fact that it is precisely at this time when we must bend every effort to maintain the cultural side of our life and not regard it as something that can be taken up at our leisure and pleasure, and be dropped when we do not feel like it or other matters engross our attention.

When the soldier sings in the trench or listens with rapt attention to the singer who has come over seas to entertain him, he expresses a great human need. He is not singing, as some have said, to keep up his courage. But he is trying to give vent, as through a safety valve, to the tense condition of his feelings.

The failure of our American Government to recognize the cultural side of our life by the establishment of a Ministry of Fine Arts is one of the many reasons which have caused foreign nations to regard us simply as materialists engaged in a hunt for the almighty dollar, to the exclusion of everything else.

Bearing on this situation, I recently read an interview with Albert Spalding, who occupies a unique position as our most distinguished young American violinist, who abandoned a fine career when he had won success after years of toil and struggle in order to be a lieutenant in the American Aviation Service, in which he is serving now in Italy.

In this interview, which appeared in the New York Sun, he says:

"It is my belief that music will have a more prominent place in people's lives. In fact, it is taking a more vital place now than ever before.

"People," says Mr. Spalding, "have sacrificed and suffered to the utmost extent. Material pleasures have had to be given up one by one. Distractions, luxuries and manifold interests have narrowed themselves down and become merged into one great spiritual, mental and physical effort—winning the war for democracy. The psychological effect of this will be to prepare people more for the great consolation and mental uplift that music can give. For the pleasures of the body will be substituted the pleasures of the mind, by necessity at first and by choice afterward."

One very significant passage in this interview is where Mr. Spalding says:

"We will have no patience with musicians, composers and interpreters generally who have a vocabulary of many words but have nothing to say. The vocabulary of the dictionary is as necessary in music as it is in literature, but jugglers of notes and jugglers of words can never give us what we really want—the true expression of man's ennobling experiences and ideals. We must have more simplicity, more thought, and less notes."

Finally, says Mr. Spalding: "Even before the war there was an awakening throughout America to the

great need of artistic expression by the artist himself and artistic experience by the layman. Now more than ever, with the sacrifices and trials and with the purification that comes by fire, American men and women will turn to music for the expression of their thoughts and ideals."

Mr. Spalding also asked the question, urged by your editor from platform after platform, as to why we should doubt that a nation that has already produced great writers, great painters, great scientists, great architects, should be unable also to produce great musicians and composers?

The day is not far distant when social economists, writers, thinkers, even the politicians, will be forced to recognize that music and all connected with it, including the industries, are not luxuries, but the means of satisfying an intense human need, a need as vital as the air we breathe, the water we drink, the food we eat, the bed we sleep in and the clothes we wear. And when that time comes, the profession of the musician, the music teacher, will be regarded with the respect it deserves. With that time will also come a wholesouled and wholesome reorganization of our entire educational system, which has been based on an archaic and dead past. Pray, what do most of the professors in our great and leading universities do but reproduce themselves in an endless chain in which the vital, the spiritual, even the practical, are submerged?

The death of John B. Schoeffel, for over forty years a theater manager in Boston and known among theatrical and to some extent to musical people throughout the country, reminds me that he was associated with the management of the Metropolitan, with Abbey and Grau, in the earlier days of that noted institution. Schoeffel, you know, began at the foot of the ladder as an usher in the Rochester Opera House. Then he was for a time treasurer with the late Frank Mayo, a character actor of remarkable power and distinction, who enjoyed for many years a wonderful popularity, especially in dramas showing the life of the wild and woolly West, though always crazy to shine in "the legitimate." Not long after he was with Mayo, Schoeffel became associated with Henry E. Abbey, for years prominent in our musical and theatrical life. Abbey, you know, started as a jeweler in Akron, Ohio. He was a man of remarkable personality, charming manner, and so attracted the attention of Lotta, who was one of the first singing soubrettes, and who began her career, by the by, singing in the camps of the miners out in California. She had many imitators, among them Maggie Mitchell and others. She was for many years very successful, never married, made a lot of money, and among other properties owned the Tremont Theater in Boston, which Schoeffel managed.

Way back in the 70's Abbey and Schoeffel formed a partnership, and later took in Maurice Grau, of the celebrated Grau family. Together they carried on a number of enterprises, which included the tours of Bernhardt and Irving in this country and the management of the Metropolitan.

Schoeffel was a quiet, retiring, solid citizen, who looked on material results as the only true measure of art and artists. His first season with Abbey at the Metropolitan was a disastrous financial failure. Indeed, most of Abbey's seasons there were. This resulted somewhat from the competition with the old Academy of Music, where Mapleson reigned supreme, and resulted also from Abbey's engaging in any number of outside enterprises, some of which made money, others did not make any, while the rest lost enough to swamp all those that made money.

However, through all the various vicissitudes of this noted trio Schoeffel remained loyal, though I have been with him when he has sadly remarked that it would take more than the profits of ten such theaters as he had in Boston to make good the deficit in opera.

Abbey's last season, you know, was such a financial fiasco that the subscribers and directors gave him a benefit which netted some \$60,000. But that was but a drop in the bucket to the nearly \$400,000 which were sacrificed in the season.

I remember a certain evening, when there was a very poor house at the Metropolitan, though certain distinguished stars were singing. Schoeffel was standing somewhat dejectedly at the entrance, silent and imperturbable, as usual. When I spoke to him he said:

"I am waiting here to take Henry"—meaning Abbey—"to supper with Marcus Meyer. They sent for me to come on from Boston. I presume it was to

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 138



Amelita Galli-Curci, the Woman with the Wonder Voice. She Smiles Despite Litigation.

take them to supper, which seems about all that I have to do here."

Well, an old-timer, a good, square, honest, courteous, well-meaning, hard-working gentleman, has gone the road we all have to tread.

Schoeffel married, you know, Agnes Booth, a woman of remarkable ability as an actress, of fine and noble character, the daughter of Junius Brutus Booth, renowned in his day.

By the by, I notice that the *Herald*, in its report, by a curious printer's slip, said that "he died ten years ago." No doubt this referred to his wife. As a matter of fact, Schoeffel was active in his business up to a very recent period.

Before a distinguished audience another one of the film stories in which Geraldine Farrar appears has been produced. It is entitled "The Turn of the Wheel." Evidently the producers believe that Madame Farrar's great vogue in opera give a sufficient reason for continuing to produce film plays with her as the heroine. I am induced to say this for the reason that an attorney of high standing, who has intimate knowledge of the film-producing business, related to me the other day that the film-dramas in which Madame Farrar has appeared, while remunerative so far as she herself is concerned, have not been sufficiently successful to recompense the producers for the large sum that they had paid out.

This somewhat astonished me, for the film-dramas in which I have seen Madame Farrar seemed to me to be not only well presented, but interesting. Certainly she herself appeared to great advantage. This was notably the case in the "Jeanne d'Arc" production, in which Madame displayed great histrionic ability and, indeed, at times rose to heights that even her best friends scarcely believed her capable of. True, there were moments when she seemed to pose unnecessarily, but that I credited to the stage manager's direction. Indeed, I will go so far as to say that even if La Geraldine had never obtained the prestige and vogue that she has in opera, her acting in the screen dramas is of such a high order as to merit distinction and success of itself. Her vivacity, her activity, her vitality, fit her particularly for the continuous action which these film-dramas require.

And so, as I said, I could scarcely understand that, especially at this time, when the French are so popular and the heroic is so much in demand, the screen dramas in which she has appeared should not have won the financial reward that I thought they were entitled to.

We all know the power of music, and we all know how for centuries the Hindus have used it in their work as snake charmers. But it has remained for a Pennsylvanian in Frankstown Township to put it to personal use as a berry picker.

According to the story, Atherton found his berry picking industry seriously in-

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

terfered with by snakes, particularly certain rattlers and copperheads. So, remembering that music hath charms to soothe snakes as well as the savage breast, he invested in a mouth harmonica. When he went out on his berry picking stunt, with the mouth harmonica securely attached to his chin, he played away for dear life and came away—unscathed! For, said he: "As I played all the snakes raised their heads and were too busy keeping time to the music to bother about me!"

This reminds me that the other day, traveling on the Delaware & Hudson, I met the great and only original mouth

harmonica virtuoso, to wit, the veteran Frank Scribner, well known and much beloved in the musical merchandise business, in which he was connected for many years with various prominent concerns who imported as well as manufactured musical instruments of all kinds, including fiddles, drums, guitars and piccolos. Scribner's entry into the business was due to the fact that he was afflicted with an unfortunate stutter. A physician advised him to buy a mouth harmonica and practise on it as a cure for stuttering. This resulted in Scribner's becoming the great harmonica expert and virtuoso of the United States. If you couldn't understand what he said he would sing it to you on his harmonica. To aid him in his career Hohner, the great manufacturer in Europe, made for him a special harmonica with which Scribner used to give solo performances of such remarkable character as to win

the enthusiastic applause even of the musically cultured. And as for "the boys," whether in hotel, or in camp, or in the fields, they went into raptures over him: There is a wild and weird story that Scribner once played, on the concert platform, an entire program of "classical" music on his harmonica. Anyway, his popularity as a salesman was so great that there are dealers who still have enough harmonicas on hand to supply the demand for the next generation.

As to whether his stuttering was cured that is a question I would rather leave to Scribner. To-day he enjoys an honored position as a devoted member of the school board in Jersey City, in which position he holds the record for having had the only schools in New Jersey which were kept warm last winter, in spite of the Fuel Director, says

Your
MEPHISTO

New York Again Pays Homage to Fortune Gallo's Singers

Queena Mario Makes Stage Debut as "Olympia" in "Tales of Hoffmann" with San Carlo Opera Co.—Agostini Impressive in Title Role—"Pagliacci" and "Cavalleria" Bill Draws Another Throng—"Carmen," "Romeo and Juliet," "Rigoletto" and "Faust" Stir Large Audiences—Marcella Craft Triumphs as "Marguerite"

HERR LEVY of Offenbach-am-Main provided the substance for the Wednesday matinee performance, but Monsieur Offenbach, like those two other salamanders of war, Herr von Weber and von Meyerbeer, are privileged characters nowadays, and may rush in where Wagner fears to tread. Not a tremor of excitement rippled over the audience when the jolly German students were discovered in the heart of New York's theatrical district; in fact, it must be recorded that the audience applauded long and loudly. In some respects "The Tales of Hoffmann" was the strongest offering of the week; in others it was the mildest. For example, the *Olympia* and *Antonia* episodes provided real tingles of delight and drama; the *Giulietta* act was direfully poor, despite the ardent labors of the principals, largely on account of the absence of intelligent *regie*.

Queena Mario, pupil of Mme. Sembrich, was the *Olympia* and *Antonia*, making her debut in opera in the double rôle. Miss Mario's induction into the opera house was attended with much success. She has a voice of singular charm and individual quality, a voice which will be glorious in its promised maturity. Her vocal technique is broad if not fully developed, and her interpretative conception marked by fine taste. The audience lavished applause on Miss Mario and sent her away laden with bouquets and honors.

Giuseppe Agostini as *Hoffmann* captured the imagination by his poetic treatment of the character and pleased the ear with his voice. Mr. Agostini has a virtue that is rare among his kind: he wins attention without being aggressive in securing notice.

The part of *Miracle* was entrusted to Pietro De Biasi. This artist's portrayal of the ill-conditioned physician was one of the high lights of the performance.

Others in the cast were Stella De Mette, the *Giulietta*; Royer and de Biasi. The orchestra was apparently in an unwilling mood. Merola conducted.

(A. H.)

Spirited "Rigoletto" Performance

"Rigoletto" was the offering on Tuesday evening for the benefit of the Italian Red Cross, with Angelo Antola as *Rigoletto*, Edvige Vaccari as *Gilda* and Giuseppe Agostini as the *Duke*. All in all, it was another pleasant evening for Mr. Gallo's audience, thanks to the agreeableness of his singers. Antola, if not an intensely dramatic interpreter of the rôle on this evening, made effective use of his magnificent tenor-quality voice. Miss Vaccari, with Gretchen locks, was as appealing as she was in former seasons. An indisposition, which interfered seriously with his upper notes, could not totally obscure the nobility of Agostini's vocal style and interpretation.

Enzo Bossano is as impressive a *Sparafucile* as could be found. The balance of the capable cast was filled by Natale Cervi as *Montenerone*, Antonio Canova as *Count Ceprano*, Stella De Mette as *Maddalena*.

The bâton was in the hands of a conductor wearing the uniform of the U. S. Navy, Carlo Peroni, former director of the company, who was present by the courtesy of the commandant of the Pelham Bay Naval Training Station. The orchestra responded to Mr. Peroni's vigorous will and traversed the score smoothly enough.

(A. H.)

"Cavalleria Rusticana" and "I Pagliacci"

The throng of joyfully expectant opera-lovers attending the dual performance of "Cavalleria" and "Pagliacci" on Wednesday night was scarcely inclined to be dissatisfied. Nor had it any reason, generally speaking, to be so. For both performances bore the stamp of thrilling spiritedness and intensity of Latin temperament, of so much joy in operatic exposition that any possible shortcomings could but be treated with leniency. Gaetano Merola, notwithstanding certain orchestral limitations, such as a thinness and unyielding rigidity of the instrumental body, conducted with admirable circumspection—and above all, with splendid rhythmical elasticity. If initially the "Cavalleria" chorus seemed to suffer from imperfect intonation, the worthy impersonators of the populi soon redeemed themselves, especially in the subsequent "Pagliacci" performance. Decidedly impressive was the *mise-en-scene* in both operas. Of the "Cavalleria" solo cast one may speak in terms of praise. Elizabeth Amsden proved herself vocally and dramatically a rarely effective *Santuzza*. Less American coloring—a slightly more open treatment of the Italian—would enhance the favorable impression created by her exquisite dramatic soprano. Her thrilling impersonation of the rôle, together with her sympathetic stage presence, further augmented the excellent effect. Equally acceptable was her partner, Romeo Boscacci, as *Turiddu*. He employed his mezzo-Carratere tenor with unusual taste and much intelligence. Dramatically, he was rather superior to most tenors. His farewell from his mother evoked a spontaneous storm of applause. An artist to his finger tips is our last year's acquaintance, Angelo Antola, who presented us with an *Alfo* so true to life, and therefore so convincing, as is but rarely to be noted. His baritone has paid its tribute to time, but a singer succeeds in masking such wear and tear by so much intelligent expression that one is willing to overlook purely vocal limitation. Martha Melis was rather more convincing than most of her sister artists in the fairly ungrateful rôle of *Lola*. Personally and vocally, she made the wicked seductiveness of the character comprehensible. The *Mamma Lucia* was satisfactorily done by Alice Homer.

In "Pagliacci" the impressive features were not quite so generally distributed among the soloists, whereas the orchestra played the score with rather more finesse and color than the Mascagni opera. Manuel Salazar, also remembered from last season, sang *Canio*. His tenor has improved dynamically, but unfortunately not euphonically. Without presenting exactly a compelling stage presence, he

has developed into an impersonator of considerable merit, who on this occasion had many a stirring moment. The heart-rending acting to his aria was a little masterpiece that called forth frantic demands for a repetition. Antola's *Tonio* was absolutely beyond criticism. His prologue, which also had to be repeated, became an object lesson of how this number can be sung with intensity of expression rather than with tone value. Estelle Wentworth's *Nedda* seemed lacking in sincerity. Effective posing is not altogether sufficient. However, she proved herself an experienced stage artist, looked pretty and sang her rôle correctly. So she pleased the majority. The *Silvio* of Dellemolle was entirely too heavy for the rôle, and in the duet musical precision was not exactly what it might have been. Luciano Rossini's *Harlequin* was surprisingly well sung.

(O. P. J.)

Ferrabini as "Carmen"

"Carmen" was given by the San Carlo Opera Company Thursday evening. An atmosphere as of some large provincial opera house in Italy prevailed. And the evening's keynote was a truly Italian temperament, often verging on a realism that thrilled the audience to a state of frenzied exultation. And in conformity

with this temperamental keynote the orchestra, under Gaetano Merola, played with extraordinary fervor—though often enough at the expense of tonal purity and musical exactitude.

Ester Ferrabini, in the title rôle, again displayed her remarkable talent for characterization. Unquestionably she is one of the most impressive *Carmens* that has ever come to our notice anywhere. So vivid does she portray the historical gipsy, both in voice and impersonation, that one almost becomes oblivious to her purely vocal limitations. For the indisposed Manuel Salazar, the rôle of Don José was sung by Romeo Boscacci with convincing naturalism. His voice, equal to every phase of the rôle, is employed with telling judgment. The *Escamillo* of Joseph Royer has improved decidedly since last season. Besides evincing greater poise, he puts more life into his resonant baritone. Possibly his French enunciation might be more distinct. Queena Mario proved herself a singer of considerable promise. Young and winsome, she sang *Micaela* with a sweet, girlish soprano. Pietro De Biasi was the same satisfactory *Zuniga* as last year. The rôles of *Morales*, *Don Cuaro*, *Remendado* and *Frasquita* and *Mercedes* were efficiently cast with Messrs. Dellemolle, Cervi and Rossini and Alice Homer and Morosoni. Both chorus and *mise-en-scene* might safely have been more elaborate.

O. P. J.

Miss Mario as "Juliet"

To her former successes of the week Queena Mario added another in her singing of *Juliet* at the matinee performance of "Romeo and Juliet," on Saturday, Sept. 7. This was her first performance of *Juliet* and she acted the rôle with simplicity and charm and with a pleasing vocal interpretation that never failed to gain applause from the immense audience. Especially in the Waltz Song did she show the emotional possibilities of her voice. Marta Melis was the page *Stephano*, Ralph Errolle and Luciano Rossini were *Romeo* and *Tybalt* respectively, Enzo Bozzano was a good *Friar Laurence* and Joseph Royer sang *Mercutio's* air. The performance was conducted by Mr. Merola. The stage settings and costumes were in excellent taste.

(W. J. D.)

Rudolph Ganz' 'Wonder Children' Honor Teacher with Reception



Above: Rudolph Ganz's Students, at the Costume Party They Gave Recently in His Honor. Lower Picture: Mr. Ganz's Summer Place on the Shores of Long Lake, Me.

NAPLES, ME., Sept. 5.—

Convinced of the importance of making their master's homecoming a joyous occasion, Rudolph Ganz's "wonder children" gave him a reception at the summer colony on the shores of Long Lake when the distinguished pianist and teacher returned recently from a short visit to New York. The group of "wonder children" consisted of several of the pupils who have been studying during the summer with Mr. Ganz, and who conceived the idea of making a costume party for their teacher.

Mr. Ganz was presented with flowers and cakes and the children sang a three-part chorus of welcome, the lyrics and music for which were written by the only "colored artist" pupil in the group. It is understood that this student will be heard in recital in New York.

Marguerite Rockhill in Concert at Roscoe, N. Y.

Marguerite Rockhill, gifted New York soprano, gave a concert on Saturday eve-

ning, Aug. 31, at the Lakewood Farm Inn at Roscoe, N. Y., for the benefit of the Red Cross, assisted by Frank Hutter, tenor. Miss Rockhill sang songs by Braga, Flegier and Kramer.

Three Famous Artists On Program At Police Gymkana



Photo by Bain News Service

Caruso Was Another High Light of the Day's Program



Photo by Bain News Service

John McCormack Hobnobbed with a Group of Pershing's Veterans in Program Intervals

AMERICAN INSTITUTE READJUSTS PERSONNEL

Entire New Vocal and Violin Staff for
Coming Season—Spiering a
New Director

The American Institute of Applied Music begins its thirty-third season Oct. 1 with a promising outlook. New blood has been infused into the faculty by the engagement of an entirely new vocal and violin staff.

The piano department has been kept for many years at a high point of efficiency.

H. Rawlins Baker will present some artist-pupils in recitals shortly after the opening of the season. Leslie Hodgson will give the program that was deferred last spring, when he will present a number of those charming and interesting novelties that have distinguished his recitals in recent years. He will also present his gifted pupil, Louise Keppel, again in a recital. Miss Chittenden has a group of young artists awaiting a hearing, among whom are Dorothy Leach and Madeline Giller. Miss Ditto's young pupil, Samuel Prager, and the talented girl, Margaret Spatz, are also booked to appear. A lad taught by William Fairchild Sherman is expected to come also into the ranks of program-givers. Altogether the piano department has a bright array of students to present.

Under the influence of the new director, Theodore Spiering, the violin department is prepared to continue the vigorous policy that endured under the late Henry Schrader. Mrs. Nicoline Leder-Mix made a fine reputation as a violin teacher while in Berlin before the war. Her own playing is characterized by virility of bowing, an exquisite sense of nuance and a breadth of interpretation. The numerous opportunities for appearance in chamber music will enable the pupils to obtain that experience which is so invaluable to all aspirants to broad culture. The less advanced students will be in the charge of Morris Rashinsky, as in the past.

The plans of the vocal department are not yet announced, but several plans are



(C) Western Newspaper Union

Pasquale Amato Singing For the Big Audience at the Gymkana

OPERA stars of the first magnitude united with stars of the other art in making notable the police gymkana, held at Sheephead Bay on Aug. 31. Caruso, Amato and John McCormack were among those who gave freely of their art to make the big gymkana a memorable event in the minds of the thousands attending. The pictures given above show the distinguished singers as they appeared when doing their part on the day's program.

in preparation. Courses for teachers will be pursued with various developments. Huntington Woodman, the well-known organist, will conduct the advanced theoretical courses. Arrangements have been made with the School of Design and Liberal Arts by which music students desiring to add the study of art, modern literature and modern history to their curriculum are enabled to join such classes. The several changes made for the coming season all point toward a more symmetrical educational equipment.

Organizing Army of First Class Musicians for Entertainment in Camps

To organize an army of high class musicians for camp work—to "draft" them if necessary—is the plan of Charles D. Isaacson, who has directed over a hundred concerts at Camps Dix, Upton and Mills, and in canteens and war supply points. About half a million soldiers and war-workers have enjoyed the concerts given by Mischa Elman, Paul Althouse, Florence Macbeth, A. Bouilliez, Margaret Namara, Max Rosen, Eddy Brown, Rafaelo Diaz, Dan Beddoe, Caryl Bense, Emma Roberts, Elias Breeskin, Siegfried Philip, Raymond Ellis, Minnie Carey Stine, John Corigliano, Maximilian Pilzer, Dorothy Pilzer, Edythe Jeanne, Harry Rowe Shelley and many others.

In one ammunition plant in South Amboy the general superintendent reported that 10 per cent more production was reached the day after the first concert. More big artists are needed. Send your name, no matter where you are, to C. D. Isaacson, 347 Fifth Avenue, New York.

"Under reserve," the London *Daily News* publishes a story printed in the *Svenska Dagbladet*, a Stockholm paper, to the effect that "a certain Erbs, a conductor of a Swedish band," who has been serving in the Crimea, on the German front, "has stated that the Czarina and her children are in perfect safety in the Crimea and have never been in Siberia." He "mentions a rumor" that the ex-Czar is living securely in a German town.

SOUSA DEDICATES NEW WEDDING MARCH TO U. S.

New Work Will Supersede Old Standard
German Marches—Composition Said
to Be His Masterpiece

No longer need American brides go musicless to the altar, for the new American Wedding March, written by John Philip Sousa and dedicated to the American people, is now in the hands of his publishers, the Sam Fox Publishing Company of Cleveland.

Ever since America entered the war the standard German wedding marches have been under the ban of popular disapproval in this country, and many brides have chosen "The Star-Spangled Banner" as the musical accompaniment of their journey up the church aisle. The announcement of the forthcoming wedding march by Sousa promises to add to American musical literature a notable composition, as it is said to be the finest work that has yet come from the pen of the "March King."

Hurlbut Organizes Glee Club at Portland (Ore.) Shipbuilding Yard

PORTLAND, ORE., Aug. 29.—Harold Hurlbut, the well-known vocal teacher of Portland, Ore., has been giving over eighty lessons a week to students from all parts of the West, including a number of teachers who are making a special study of his pedagogic principles. He has also been directing a patriotic chorus every day and has organized a patriotic glee club at the Coast Shipbuilding Company yard.

Burnham Plays for 4000 Soldiers


Thuel Burnham, the American pianist, gave a recital on Labor Day, Sept. 2, for the soldiers at Camp Dodge, under the auspices of the Y. M. C. A. before an audience of 4000. He was assisted by Jean Chateauvert, basso-cantante, for whom Remo Cortesi acted as accompanist.

Concert at Lake Hopatcong, N. J.

Marjorie Knight, soprano, with Conrad Forsberg, pianist and accompanist, appeared before a large audience at a musicale given for a war benefit under the direction of Julian Pollack, at the Hotel Alamac, on Lake Hopatcong, N. J., on Sunday evening, Sept. 1. Miss Knight sang songs by American and French composers, and scored with Fay Foster's "The Americans Come" and Penn's "The Magic of Your Eyes." Mr. Forsberg played two groups by Rachmaninoff, Grieg and Sinding which were enthusiastically received by the audience.

Ben Jones, a Welsh tenor, pupil of Rissor Patty, of the Coe College Conservatory at Cedar Rapids, Ia., has sung Penn's "The Magic of Your Eyes" in a number of his recent concerts.

CHARLES CITY, IOWA.—Jessie Dodd has been appointed director of the chorus choir of the Congregational Church for the coming year. This church has had a large chorus choir for a number years.



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Floy Little Bartlett



Marion Bauer



Mrs. H. H. A. Beach



Gena Branscombe



G. W. Chadwick



H. Clough-Leighter



Ralph Cox



Mabel W. Daniels

PAUL AMBROSE

TOMORROW COMES THE SONG
Sung by Earle Tuckerman

FLOY LITTLE BARTLETT

SWEET LITTLE WOMAN O' MINE
Sung by Edith Chapman Goold, Evan Williams, John Barnes Wells.
IF I BUT KNEW
Sung by Mme. Buckhout, Edith Chapman Goold, Christie Langenhan.

MARION BAUER

ONLY OF THEE AND ME
Sung by Merle Alcock, Mme. De Cisneros.
THE LINNET IS TUNING HER FLUTE
Sung by Mme. Matzenauer, Florence Macbeth.
YOUTH COMES DANCING O'ER THE MEADOWS
Sung by Florence Hinkle, Christine Miller.

MRS. H. H. A. BEACH

A SONG OF LIBERTY
Sung by Mmes. De Treville, Langenhan.
FAR AWA'
Sung by Arthur Hackett, Marie Sundelius.
AH, LOVE, BUT A DAY
Sung by Mary Jordan, Mme. Matzenauer, Marie Sundelius.
EXALTATION
Sung by John McCormack, Marcella Craft.
FAIRY LULLABY
Sung by Rosetta Key, Yvonne De Treville.
JUNE
Sung by Lucy Gates, George Hamlin.

J. W. BISCHOFF

THE SUMMER WIND
Sung by Eva Emmet Wycoff.

GENA BRANSCOMBE

DEAR LAD O' MINE
Sung by Arthur Hackett, Mme. Matzenauer, Marie Tiffany, Yvonne De Treville.
I BRING YOU HEARTSEASE
Sung by Arthur Hackett, Margaret Keyes, Claude Warford.
THE MORNING WIND
Sung by Theo. Karle, R. Norman Jolliffe, Dora De Phillipe.
A LOVELY MAIDEN ROAMING
Sung by Mmes. Buckhout, Chilson-Ohrman.
RADIANT AS THE MORNING
Sung by Eleanora De Cisneros, Florence Macbeth, Olive Nevin.
ONLY TO THEE (Arranged from Saint-Saëns)
Sung by Harriet Story Macfarlane, Marie Tiffany.

GEORGE W. CHADWICK

BEFORE THE DAWN
Sung by John McCormack, Lambert Murphy, Herbert Witherspoon.
O LET NIGHT SPEAK OF ME
Sung by Mary Jordan, Claude Warford.
SWEETHEART, THY LIPS ARE TOUCHED WITH FLAME
Sung by Geraldine Farrar, Alice Nielsen.
THE DANZA
Sung by Mmes. Lilla Ormond, Schumann-Heink.
LOCHINVAR (Ballade)
Sung by Reinald Werrenrath, Herbert Witherspoon.

H. CLOUGH-LEIGHTER

AFTER
Sung by John McCormack, Leon Rice.
O HEART OF MINE
Sung by Paul Althouse, George F. Reimherr.

RALPH COX

APRIL-TIDE
Sung by Percy Hemus, Christie Langenhan.
DOWN IN DERRY
Sung by Mme. Langenhan, George F. Reimherr.
PEGGY
Sung by Leon Rice, Carl Rupprecht.
SYLVIA
Sung by Leon Rice.
SONG OF BROTHER HILARIO
Sung by Carl Rupprecht.

MABEL W. DANIELS

DAYBREAK
Sung by Horatio Connell, Lambert Murphy, Reinald Werrenrath, Martha Atwood.
THE LADY OF DREAMS
Sung by Mme. Wyse Fournier, Etta H. Morris.
SOLDIER CAP
Sung by Marie Sundelius.

ARTHUR FOOTE

CONSTANCY
Sung by Mme. Sembrich, Lucille Stevenson.
I'M WEARING AWA'
Sung by Julia Culp, Mme. Matzenauer.
ON THE WAY TO KEW
Sung by Frederick Hastings, Harriet Sterling Hemenway.
TRANQUILLITY
Sung by Charles Bennett, Christine Miller.

G. A. GRANT-SCHAEFER

THE SEA
Sung by Regina Hassler-Fox, Christine Miller, Marie Sundelius.

HENRY K. HADLEY

MY SHADOW
Sung by Harriet Story Macfarlane.

MARGARET HOBERG

CHANT OF THE STARS
Sung by Mary Jordan, Lambert Murphy, John Barnes Wells.
IRISH WEATHER
Sung by Mme. Buckhout, Christine Miller.

BRUNO HUHN

INVICTUS
Sung by E. De Gogorza, Francis Rogers.

FRANK LA FORGE

LONGING
Sung by Mmes. Matzenauer, Sembrich.

MARGARET RUTHVEN LANG

AN IRISH MOTHER'S LULLABY
Sung by Marie Morrissey.
DAY IS GONE
Sung by Bonci, Hamlin, McCormack.

FRANK LYNES

SWEETHEART
Sung by Earle Tuckerman, Yvonne De Treville.

EDWARD MAC DOWELL

TO A WILD ROSE
Sung by Frances Alda, Charlotte Lund.
LONG AGO, SWEETHEART MINE
Sung by Alma Gluck, John McCormack.
A MAID SINGS LIGHT
Sung by Julia Claussen, Alma Gluck.

JOHN W. METCALF

LOVE AND SPRINGTIME
Sung by Mme. Galski, Laura Maverick.
THE SUNSET-GLOW
Sung by Christie Langenhan.
LITTLE HOUSE OF DREAMS
Sung by Rosetta Key, Eva Emmet Wycoff.

HAROLD V. MILLIGAN

FIVE LYRICS BY SARA TEASDALE
Sung by George Rasely, May Dearborn Schwab, Edward Bromberg.
AN INVITATION
Sung by Kathleen Lawler, Alice Moncrieff, Cora Remington.

FRANCISCO DI NOGERO

MY LOVE IS A MULETEER
Sung by Julia Claussen, Helen Stanley.
SEVILLA LOVE SONG
Sung by Paul Althouse, Fernanda Pratt.

ANNA PRISCILLA RISHER

KNITTING
Sung by Yvonne De Treville.

MARY TURNER SALTER

THE SWEET O' THE YEAR
Sung by Charlotte Lund.

WARD-STEPHENS

BE YE IN LOVE WITH APRIL-TIDE
Sung by Regina Hassler-Fox, Fred. Martin.
SUMMER-TIME
Sung by Olive Klein, May Peterson, Nevada Van Der Veer, Evan Williams.
THE ROSE'S CUP
Sung by Mme. Galski, Helen Stanley.



Arthur Foote



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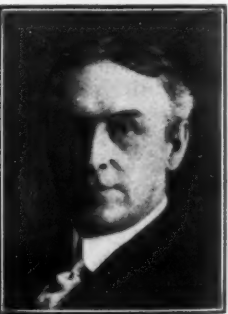
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Cyril Scott Adds Rare Contribution to Literature on Musical Topics

By A. WALTER KRAMER

IF there is a more fascinating figure in British art today than Cyril Scott, composer, poet, philosopher, I admit I do not know him. For almost ten years I have studied the music of this richly gifted man as a special interest and year after year he has absorbed my attention more and more. His writings in magazines I have read and also many of his poems, but not until recently when his book, "The Philosophy of Modernism (in Its Connection with Music)," appeared did I wholly realize what a formidable mentality this artist possessed. In the antique days it would have been unheard of for a composer to publish a book of this kind, but in our teeming age we accept it with a warm welcome and are glad that men who write significant music also give their mind to other forms of art. This little book of Mr. Scott's is art I am willing to record and will be prized just as highly as his compositions by those who have the intelligence to study his words.

The book is a small one, about one hundred and thirty pages, and in it are eleven short essays, with three appendices at the back, making fourteen essays in all. Many of them have appeared in the form of articles in the *Monthly Musical Record*, *Musical Standard*, *Musical Quarterly*, *Herald of the Star*, *Occult Review* and *New Statesman*, but have in all probability been subjected to that revision that authors give their writings before publishing them as a book.

Mr. Scott's English, like his music, is rare. It has the charm of the artist and the viewpoint of the individual thinker strongly marked in its expression. It were idle to attempt a hasty discussion of the 14 chapters in this review of Mr. Scott's book, for every one of the 14 essays is full of matter about which we would enjoy speaking. The titles are "Classicism, Romanticism and Futurism," "Originality as a Sense," "The Psychology of Style," "The Faculty of Unlearning," "Intellect and simplicity," "Musical Expressibility," "Form and Evolution," "Present-Day Changes," "The Law of Recurrence," "Criticism and the Critical Faculty," "The Hidden Aspects of Music," and the appendices are "The Occult Relation Between Sound and Color," "The Musical Constitution of England" and "Percy Grainger: The Music and the Man."

I would recommend a reading of this book to everyone interested in art, by no means limiting it to those interested in the branch of music. For what Mr. Scott has to say about the classicist in music applies equally to the arts of poetry, painting, sculpture, etc. What a truth he enunciates when he says: "Classicism is based, at any rate in music, upon a gigantic misconception—the misconception that any great genius was ever classical in his day. . . . Indeed, what pedants call classicism is nothing but that transformation apparently brought about when the dust of

years settles on what was once a romantic masterpiece." In his essay "The Psychology of Style" he explains to us the relation between Percy Grainger and Kipling, between Schumann and Jean Paul Richter, not that Grainger has composed so much music to Kipling, but has "translated the spirit of Kipling into music in a way nobody else has," and Schumann's style grew out of his unbounded admiration for the romanticism of Jean Paul. Mr. Scott takes Browning to task for his "Love Among the Ruins," in which he feels the great poet "fell from grace" after the first stanza. He cites this to illustrate how an artist can mar his work by "a momentary lapse of



Cyril Scott, the Distinguished English Composer, Whose Book "The Philosophy of Modernism (in Its Connection with Music)" Is a Significant Individual Expression

self criticism." Though we do not agree with him in this Browning example, we appreciate his point. He develops it in comparing Grieg and Wagner, both of whom he calls stylists; Wagner, he says, is "a style with great branches in many directions"; Grieg is "a style with no branches at all." Henry T. Finck would object to this, I fear, for his admiration of the greatest of Norwegian composers permits of no criticism, even of Grieg's shortcomings. But Mr. Scott is speaking truly here and later when he tells us that Wagner always "invented," using the term in its musical significance, while Grieg only "invented" at the beginning and merely composed afterwards, in short he imitated himself from the moment he had found himself.

Those who dote on program music must read the essay on "Musical Expressibility" and hear Mr. Scott tell them that: "There is no more moonlight in the Moonlight Sonata than there is sunlight in Sunlight Soap." Like most sensible persons Cyril Scott feels that the reading of specific meanings into music is a rather unnecessary procedure. He cites the case of the *Adagio lamentoso* of the "Pathétique" Symphony of Tchaikovsky and "the overpowering despair and melancholy which not a few writers have read into it." And he asks us to be honest and realize that if all this program note business were so "would not every compassionate eye in the whole auditorium be suffused with tears; and would not, at any rate, sensitive natures think twice before submitting their delicate constitution to such a highly affecting and heart-rending ordeal?" He knows that there are persons who go to the theater "to enjoy a good cry," adding that "sniffing, unless caused by a cold in

the head, is a distinctly rare occurrence in the concert hall." They used to tell us that the English lack a sense of humor! Program music of the best type he does not condemn, but he is convinced that "music does not truly and actually express what many litterateurs and musicians would fain make it express." Again he asks whether the cuckoo-call in Beethoven's "Pastoral" Symphony is to be considered one of his great moments or whether Strauss would be pleased, were he told that the sheep-bleating variation in his "Don Quixote" was the best thing he had written. At the conclusion of his essay he quotes Aristotle, agreeing with him, that in the last analysis: "Music expresses nothing but itself."

In the essay, "Form and Evolution," he shows how radical Beethoven was in his perfecting the sonata form; we call it "perfecting" now, but his contemporaries were horrified because he did not come to a stop between his first and second subjects, but wrought the episode, an imaginative conception, which makes even the earlier Beethoven Sonatas so different from those of Scarlatti and Philipp Emanuel Bach. Had he not done it, Mr. Scott holds that it would have taken centuries to be brought about by evolution. So the pedants to-day have the sonata form, and as soon as anyone would alter it they rise in indignation; they object to its being improved, enlarged, developed. They do not see ahead, they do not know that "a form is an unstable and metamorphic thing." Nothing in the book has been more engaging than the essay "The Law of Recurrence." Here Mr. Scott discusses the matter of "times when we are much nearer to the old, and also antique than we are to the comparatively modern." Bach was forgotten until Mendelssohn reawakened the interest in him; and the author makes us happy when he says that Bach's harmonies are often more modern than those of any of the masters till Chopin. I do not know a single great musician who does not agree with him; the lesser ones cannot appreciate it, because they do not know their Bach well enough.

Then comes his defense of writing accompaniments to folk music in the idiom of the composer, which he wrote after presenting his "Old Songs in New Guise" in London and being accused of "pulling the public's leg." I have written on this subject myself and am squarely with Mr. Scott an opponent of the emasculated, dull and uninventive accompaniments to folk songs, which have for years been issued in so-called "standard collections." These accompaniments, Mr. Scott says, savor of "watered Mendelssohn," and both the people who write them and those who defend them as being simple, and therefore appropriate, forget that the Mendelssohnian idiom is an anachronism as applied to an old song; in fact, the "watered Mendelssohn" accompaniment, intended to be unobtrusive, becomes conspicuous by its "excessive triviality." It resolves itself into this: "Surely it is the business of gratitude toward those old masters or ancient minstrels to bring forward their creations and present them to the light of day in a manner which shall, at any rate, attempt to make them once more beloved, instead of hidden away or regarded as mere historical objects of mild interest. . . . I would point out that those who censure us for putting the spirit of our own age and

our own Muse into these old things ought in all logic to censure Tchaikovsky and other great names as well—for the Russian master was very fond of introducing old Russian tunes to his own treatment and modern harmonization; and if his harmonies do not sound to the present critics as obtrusive as ours do, I am tempted to hint that a little of the mellowing dust of time already has fallen—though, as all dust, silently—upon them, and they have come to that stage of their evolution when they no longer shock the many, but delight them instead."

Scott on the Critics

Cyril Scott has little use for critics. Gentlemen of the press, read his essay on "Criticism and the Critical Faculty." And there is a good deal of truth in his remarks, though to carry his point he has exaggerated a bit (at any rate, having at one time been a critic myself I feel he has exaggerated). You are right, Mr. Scott, in saying that "criticism has degenerated into a mere exhibition of 'hole-picking.'" But there are worthy critics in your land and in ours, men who look for the good things in a new work and display a constructive sense in their writing. I admit that they are in the minority; what is worthy always is, whether we are speaking of composers, painters or newspaper critics. The author thinks that the critics mislead the public, he considers the profession "hardly an honest one," and he says lots of other things about them no more complimentary. But like every essay in this book, his arguments are sound and his thought worthy of cogitation.

I find myself unable to do more than call attention to the essay "The Hidden Aspects of Music," in which Mr. Scott, who is well versed in occultism, deals with music from that particular position. Following that comes the first appendix, "The Occult Relationship Between Sound and Colour." Mr. Scott explains that it was the appearance of an article of his on this subject in the *Monthly Musical Record* that brought about this article. That questions from America led him to write to the editor of *MUSICAL AMERICA*, which published his letter, and that this journal received several letters in answer to his, disagreeing with him in regard to the table of colors. Here Mr. Scott gives a table of tones from C to B, with the colors corresponding to them, and the quality, such as "energy," "power," that corresponds to the tone and color. He states that this table is "a matter of occult lore." Does not Mr. Scott know that science, not occultism, has established the exact relationship between every tone and every color and shade? This is the work that Edward Maryon, one of the great men of our time, a composer of extraordinary power despite the fact that his gigantic music dramas are not known, is now teaching in New York to so many noted musicians, who through it are being enabled to approach their music with a facility that they never dreamed of.

There is a lot in Appendix II, "The Musical Constitution of England," that is applicable to our own country. There is a keenness in this article that makes it so admirable and Mr. Scott has sailed in and had his say, letting the chips fall where they may and not worrying

[Continued on page 12]

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Cyril Scott Adds Rare Contribution to Literature on Musical Topics

[Continued from page 11]

whether someone will be offended. He considers his country's musical constitution "as perverse as it is unique." To illustrate how little appreciation has been shown English composers by their own people, he narrates the fact that the best contemporary English composers have had to go to Germany and Austria (before the war, of course) to get their larger works performed; that his songs are known in England, his big works only on the Continent; that Elgar, "practically the only example of an English creator of large dimensional works whose publishers are British," was discovered by Hans Richter, an Austrian. He does not blame the British publishers for allowing the branches of German firms in England to publish the important compositions of the best British composers. He is frank in saying that were there "sufficient demand for the serious works of British composers" the condition would be remedied. The British public, he adds, says it wants serious British music, yet it does not patronize it, as shown by the British Music Festival organized by Sir Thomas Beecham. England desires to possess great composers, but is content to listen solely to their trifles. Mr. Scott pays a tribute to Sir Thomas Beecham and Balfour Gardiner, who still champion the British composer, in the face of an unsympathetic public. He hears people say, "The war will do wonders for British music," but he does not believe it, for he thinks that it will come to pass that, instead of favoring German music as in the past, the music of the French, Russian and Belgians will get attention in the future. Let me quote Mr. Scott for a bit: "Nor has it (the public) waited until the war to take infinitely more trouble over French music than it has over its own. There were, in fact, one or two works by English composers which had on their first performances absolute and uncontested success; so much so that letters appeared in the papers demanding a second hearing, but without result. The first performance of Debussy's 'L'Après midi,' on the other hand, was a dead failure, and yet it was performed again and again, until it became the popular piece it now is and deserves to be. In truth, by what sort of perverse logic can one account for the fact that it is only necessary for a British work to reap an undoubted success, for it never to be performed again? Let those answer this question who can." The condition is similar in America, though in the last few years it is being altered and a more generous attitude is being shown.

He castigates the practice of giving "ballad concerts," calling it "an institution, the unmentionable tastelessness of which no country in the world but England would tolerate." But the spirit of optimism looms up at the end of this indictment of "musical England," and Mr. Scott closes by recalling Wagner's prophecy that the next great composer will come from England.

Tribute to Percy Grainger

The final appendix is the superb Scott article on "Percy Grainger: The Music and the Man," which is the most sympathetic tribute ever paid a composer by a fellow-artist. Scott knows Grainger as do few and he has done him justice in this appreciation and analysis. He jokes at his self-drawn title-pages, which he says look like a "To Let" sign on a house, rather than the title-page of a piece of music. He explains away the

charge that Grainger is a *poseur*, and we are of Mr. Scott's opinion that the man "who goes along the road of his own tastes, desires and inclinations, is the real antithesis to a *poseur*." And that is precisely what Percy Grainger does.

We find a dedication: "To my friends and publishers, W. Elkin and W. Strecker, this book is gratefully and affectionately dedicated."

Pages might be written about this book; only some of the essays have been touched upon. No new book on music that has come to my notice offers greater opportunities for discussion. To Cyril Scott I must offer the thanks of a whole army of American devotees of his art; they will find in his book the kind of clear and forceful analysis that musical art needs and that it has for years not enjoyed, because the men who wrote about it were professors, pedants, *et al.* Early in this review I recommended the book to all interested in art. Now I wish to enlarge on that and recommend it to all intelligent human beings who believe in going forward in their ideas and not living in the past. They will find it a book that they will wish to return to from time to time, one of the few books in which progressive thinking is linked up with a complete understanding of art in its broadest sense. They will recognize Cyril Scott as a logician and philosopher, as we long ago recognized him an artist. And they will thank him as we have for speaking frankly and sensibly about things that for years have been held sacred, because of some foolish and absurd tradition, tradition which Mr. Scott calls "a dearth of greatness, a dearth of noble individuality," to follow in whose footsteps means "to be too lazy or weak mentally to think or to create something for oneself." I have read "The Philosophy of Modernism in Its Connection with Music" twice, Mr. Scott, and I am going to read it again without delay. Nor do I feel able to state just how many times I will turn to it in the future. I am certain, however, that it will be often.

MME. VIAFORA AT SPRING LAKE

Noted Soprano and Maurice Eisenberg Appear in Benefit Concert

SPRING LAKE, N. J., Sept. 5.—A benefit for the Ann May Memorial Hospital was given at the Essex and Sussex Hotel on Aug. 30. The tableaux were arranged by Elizabeth Fisher and posed by members of the Junior Alliance. Mme. Gina Ciaparelli-Viafora, the noted soprano of New York, appeared in the program, giving a group of English songs with artistic finish and was heartily welcomed. Maurice Eisenberg, cellist, offered Bargiel's Adagio, which he played admirably. I. Paul Godmilow played able accompaniments.

In the tableaux appeared Suzanne Blackwell, Beatrice Brenig, Grace Kahrs, Gertrude Sinclair, Marguerite Nunan, Betty Kennedy, Annabel Dixon, Elizabeth Scott, Antoinette Brenig, Lydia Le Boiteaux, Caroline Kennedy, Antoinette Clemens, Gertrude Kahrs, Virginia New, Mary Catherine Ritchie, Betty Sinclair, Margaret Ritchie, Beatrix Haines, Katherine Blackwell, Inace Allen, Marion Dixon, Dorothy de Goll, Fredrika Nash, Margaret Middendorf, Mary Dennis, Dorothy Clemens. In the tableaux of nations Adela Kuser was Italy, Alice Middendorf France, Isabella Wood England and Dorothy Clarke America. Mrs. George Lee Bready lent able assistance.

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FEATURE CIVIC SING AT COLUMBUS FAIR

14,000 Ohioans Cheer Huge Event,
Which Unites the Commu-
nity Bodies

COLUMBUS, OHIO, Sept. 4.—Community singing had another page written when the Ohio State Fair threw open its gates on the opening day and invited the public to a community "sing" given by the War Camp Community Service. Over 14,000 persons gathered in the Coliseum and hundreds were turned away for lack of standing room.

Outstanding features of the event revealed the excellent playing of the Seventy-first Regiment Band of New York, led by Lieut. Lambert L. Eben. Cecil Fanning, the gifted baritone, who has been untiring in his leadership and singing; Lillian Stocklin, who injected charming personality into her work and directed the Girls' Glee Club of the Patriotic League, an organization of 500; A. A. Miller, who inspiringly directed the opening song, the "Star-Spangled Banner"; several hundred soldiers from the barracks; the united chorus under the direction of Alfred R. Barrington; John R. Jones, song leader at Camp Sherman, who conducted his group of songs with much enthusiasm, and Robert W. Roberts, who directed a group of three songs.

The contest between a number of the United Chorus and the directors, assisted by several of the "sing" committee, including Mr. Fanning and B. F. Selekman, was another humorous incident of the big "sing."

The War Camp Community Service had a booth at the fair, and "sings" were held there every evening, the talent all being furnished by the men from Camp Sherman and the Naval Training Station Band, with Charles Young, tenor, assisting.

Community Singing to Be Feature of Season of Opera Comique

Community singing at the opera is to be introduced Fridays at the Park Theater during the season of Opera Comique as presented by the Society of American Singers. Between the acts the audience will sing the principal melodies that preceded. For instance, in the "Daughter of the Regiment" between acts, the "Rataplan" music will be thoroughly instilled in the memories of the patrons. The season of the Society of American Singers starts Sept. 23.

Adelaide Fischer in War Benefits

Adelaide Fischer, the New York concert singer, has been a prominent member of the artists' colony at Queechy Lake, Canaan, N. Y., this summer. She has done considerable singing for the Y. M. C. A. and allied organizations, having appeared for the men at a number of the Eastern camps. While at the lake Miss Fischer led several of the Sunday evening song services at the Red Cross house. At a recent appearance there she was greatly admired for her singing of Gounod's "Ave Maria" with violin obbligato played by Arthur Gramm, with Mr. Federlein at the piano.

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From Left to Right: Orville Harrold, Francesco Daddi, Sophie Braslau, Richard Hageman, Lucy Gates at Rehearsal

CHICAGO, Sept. 9.—Much of the success of the operatic season just concluded at Ravinia Park is admittedly due to the splendid training of the singers and directing of the performances by Richard Hageman, one of the conductors. This summer has been his third season here, and his efforts of former seasons received an unexpected and flattering encouragement in the fact that before the present season opened a petition was signed by 150 women of the North Shore to have him conduct the symphony orchestral concerts there.

The French repertoire has been his this summer, as before. Patrons of the park remember with much pleasure the performances of "Manon," "Carmen," "Faust," "Romeo and Juliet," "The Tales of Hoffmann," and particularly "Lakmé," to say nothing of the concerts which took place under his baton. These were only a few of the season's bright memories.

Mr. Hageman is a pianist of distinction as well as an excellent conductor. One of the most notable performances in the history of Ravinia Park took place during one of the Friday night concerts this summer, when he and Harry Weisbach, concertmaster of the Chicago Symphony Orchestra, played César Franck's Sonata for Piano and Violin. It was an exquisite interpretation and a triumphant success for the two artists. At the conclusion of the performance they were recalled six times.

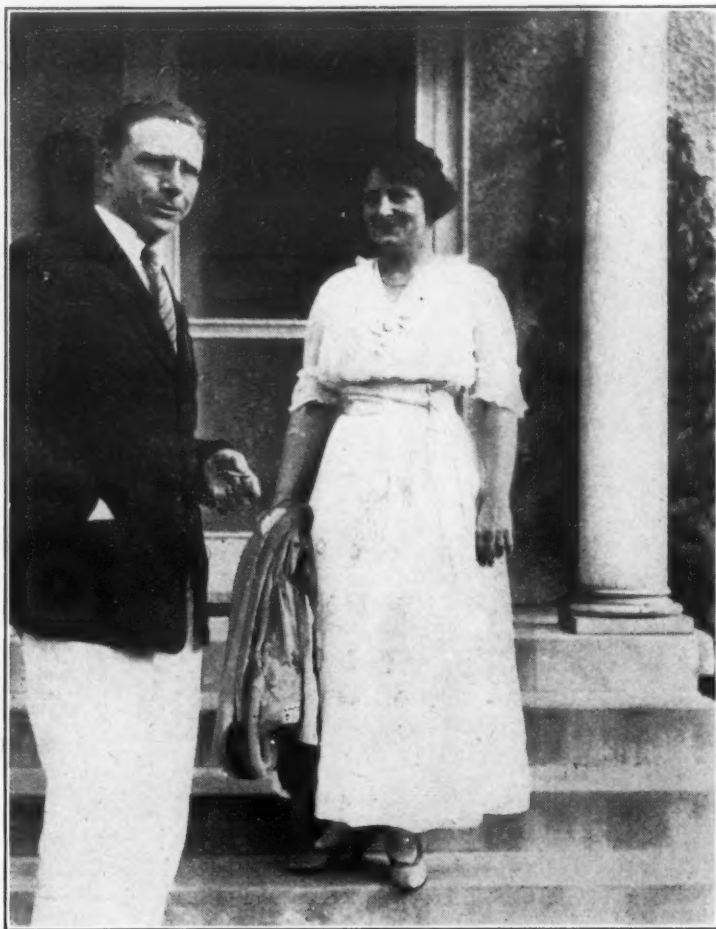
After the summer, when Mr. Hageman is not at Ravinia Park, he is to be found in New York, dividing his time between the Metropolitan Opera House and an exceedingly busy studio. He is a conductor of opera and has full charge of the Sunday night concerts at the former, while at the latter he is in almost con-

tinuous service as coach for many of the most famous singers in the United States.

He was born in Holland. While he was a child Safonoff, then director of the Moscow Conservatory, came to his home with Lhévine, who had just won the Rubinstein prize at Moscow, and proposed to take young Hageman to Russia with him with the idea of studying and competing for the same award. Family reasons, however, intervened and he was not permitted to go.

When he became older he began to specialize in the art of accompanying, and has continued it to the present day. Many recital programs by the most famous artists of the day contain the line, "Richard Hageman, Accompanist." He is widely acknowledged to be one of the great exponents of this delicate and difficult art.

As a coach he is no less successful. Possessed of a wide repertoire and a genius for imparting instruction, his pupils are many and constant. Even during the summer opera season at Ravinia Park he has a large coaching class. A



Edith Mason and Richard Hageman, Under Whose Direction She Was Engaged to Sing Five Special Performances at Ravinia Park

glance at his records for this summer reveals the names, both in the opera company and out, of Edith Mason, Sophie Braslau, Ruth Miller, Lucy Gates, Florence Bodinoff, Leonora Ferrari, Hélène Bertram, Arabel Merrifield, Mrs. Arthur Chapin, Miss Bewman, Hanna G. Sullivan, Mrs. Swabacker, Lucy Parrot, Orrel Booth, Miss Seabring, Blanche Consolvo, Catherine Brown, Helen Fechter, Pauline Lewis, Miss Cline, Miss Becker, Grace Lamson, Miss Wallace, Miss Thornton, Jean McCormick, Mr. Brandt, Edouard Dufresne, Otto and A. R. Welch.

He returned to New York Sept. 2, where he will at once begin rehearsals with the Society of American Singers. He has been engaged to conduct the performances of this organization from their beginning early in October until the opening of the Metropolitan season, at which time he will resume his duties there.

MARGIE A. MCLEOD.

MUSIC AT CAMP LEWIS, WASH.

"Veterans' Day" Honors Men Who Have Won Stripes in France

CAMP LEWIS, WASH., Sept. 5.—"Veterans' Day" was celebrated for the first time in Camp Lewis on Aug. 24. Military drills, reviews and spectacles formed the major part of the day's entertainment. Veterans of the Civil and Spanish-American wars were present. Mingled with these old army men were the British and Canadian men and officers, many of whom wore the wound stripes from "over there."

During the day there were many band concerts and "sings" by the soldiers. In the afternoon at the Camp Lewis Athletic Field, several thousand soldiers were led in song by Song Leader Robert Lloyd.

John Henry Lyons, Y. M. C. A. Song Leader, and his crack "singing squad" entertained at the Hostess House in the evening from 6 to 7 to the delight of the great crowd of soldiers and civilians.

The Depot Brigade is making a name for itself in camp and in the nearby towns. Last Wednesday they went to Olympia, where they appeared before a large and enthusiastic audience.

The members of the quartet are: Corp. Earl Yerrington, Co. I.; Musician C. A. Sigrist of the Depot Brigade Band; Sergt. A. H. Grauman, Infirmary No. 2; Sergt. Laurence Thompkins, Co. 7. They were assisted by Musician J. S. Schoonmaker, accompanist; Musician W. J. Cornish, 'cellist, of the Depot Brigade Band.

Charles Le Maire, who has appeared in some of the leading comic opera companies is now in the Thirtieth Trench Mortar Company of the Thirty-ninth Field Artillery. His pianologues have been uproariously received by the men.

Private Elmer Armstrong of Spokane, now of Co. C, First Infantry, has been doing some valuable work in the "Y" huts. With the help of Private Pike, he is planning a new orchestra for the First Infantry.

E. B. S.

Elias Breeskin to Play with Caruso

Elias Breeskin, the brilliant young violinist, has been engaged, through his manager Daniel Mayer, to appear with Enrico Caruso in the four concerts he will give this fall in Buffalo on Oct. 11; Ann Arbor, Oct. 19; Chicago, Oct. 27, and Milwaukee, Oct. 29.

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A "Close Up" of Leopold Auer and His Summer Classes at Lake George

By LADY EDGAR SPEYER

LAKE GEORGE, N. Y., Aug. 30.—To the casual observer the shady streets of Lake George were as usual this summer; the neat cottages nestled severely among the peonies and syringa-bushes; the color of its great lake and guardian hills, the woods, birds and butterflies were unchanged.

Very quietly and unostentatiously, over night as it were, the little town, without realizing it in the least, I think, became suddenly the center of the world of violin-playing, the shining capital of young talent, and Lake George village woke to a new dignity—and to strange and insistent sounds.

Strolling along the fields and lanes, passing innocent looking little groups of summer cottages, one was greeted with a vociferous rush of violin *coloratura*, an inextricable tangle of E strings and G strings, scales, double notes, trills, tumbling and climbing over each other, snatches of Wieniawski, Paganini, Spohr, Kreutzer, Beethoven! And the Bach Chaconne in an adjoining room was indeed an imposing obbligato to my complaints at the butcher's one morning!

All the way from Russia, from torn, chaotic Russia, came Leopold Auer to the calm and ordered little village of Lake George, and with him the happy group of pupils, his summer class. One saw the great man walking down Canada Street in the cool of the evening, pausing to exchange a few words with a passing acquaintance—in excellent English, by the way, and with Old World courtesy and delightful earnestness—one felt the grip of his personality, the fire of the dark eye, the charm of the sudden smile. And vaguely one understood the power of the man and his renown as the greatest of all violin teachers.

Some one has said, "There is no such thing as a good teacher, there are only good pupils!" If this be true, Leopold Auer stands before us crowned! For who has ever produced such a brilliant array of "good pupils," one asks oneself, seated in Carnegie Hall at one debut after another of these boy and girl violinists? (And with memories of other debuts in Queen's Hall, London, still verdant.)

Some of Auer's "Good Pupils"

Taking them in order as far as I can remember, Elman, Zimbalist, Kathleen Parlow, Isolde Menges, Eddy Brown, Heifetz, Max Rosen, Toscha Seidel—and each so different, each so

himself, so herself, in personality!

The violinist will notice the individuality of phrasing, of interpretation; the listener will have his preference for one or the other of these mighty pupils, but on them all is the stamp of the master-mind, the impeccable handling of the instrument, the classic vision of Leopold Auer himself. Faults of mannerism, too great liberty with the composer's meaning, an overexuberance—the tiresome ego of the spoiled and petted artist, in fact—may appear, after the plaudits of a worshipping public have wrought their insidious evil. None of these are present as he steps from the Auer class, his young brow bared for his laurels!

One must know Leopold Auer, must sit in class day by day, listening to the other pupils as well as taking one's own lesson, to understand the amazing powers of this man.

"What have you brought me?" he asks cheerfully, interested, alert; the violin must be tuned in whispers—no yowling up and down the strings is allowed as I soon discover—the music must be placed like lightning on the stand, there is a throb of anticipation in the air, the lesson is in full swing with the first note.

Those eyes of Auer's and the ear, sensitive as a photographic film! He sees, he hears, he divines *all*—he is there for you and for you alone, the rest of the world is blotted out, forgotten. The little smile at something that pleases him, the pupils all know it, hope for it; the cloud that fades its radiance at a fault, the quick, clear criticism and, again, the smile as the point is grasped. And if not grasped? Auer rises from the piano, he stands beside the pupil as he plays, like a great physician he diagnoses, prescribes, heals. He takes his own violin and illustrates his point (one notes his perfect command of the instrument, the beauty of his tone, his superb bow-arm); he exaggerates the said point a little for the purpose of complete understanding, he gives a playful parody of the way not to do it, for the same reason. The pupil then tries—and already, what a difference! Leopold Auer smiles and the lesson proceeds.

Every word that he says is valuable, marvelously to the point, and couched in language that charms and lingers. One longs to write down the little maxims as they come, for the sheer joy of their picturesqueness, their lurking humor, as well as for the immense help of reference. And Auer suggests this himself sometimes.

I heard him say to a pupil, "When you go home, write down in a book, 'On the 10th of May Professor Auer said to me, 'Never vibrate on the short notes! Only on the long ones!'" And the pupil was made to repeat the words—how solemn they sounded, how unforgettable—and how golden the rule!

How to Acquire Technique

"What shall I practise to get technique?" is the guileless question of a would-be pupil. The master is not pleased; one feels a little flurry of impatience in the quick reply, "Not what! How! Slowly! Slowly! SLOWLY!—Good-bye!"

I am told that at first sight of the Grand Cañon the inevitable cry of the tourist is, "No words can describe this!" And then he sits down and proceeds to write pages to his friends! And this is how I feel in attempting to tell of Leopold Auer. Meeting him for the first time, one will immediately appreciate his esprit, his broad and cosmopolitan outlook, the whole mentality of the man. And his great, grand courage, for he has seen his life's savings, his entire fortune swept away, engulfed in the tragedy of Russia, and he turns uncomplainingly, philosophically, almost gaily, to this far, new country—to begin again. But his pupils alone know him, for in the class only one stands face to face with his genius and with his living soul.

All summer Lake George village throbbed and vibrated with the violin-importance and *joie-de-vivre*, like the sensitive wood of the violin itself! "Toscha Seidel is going to play the Ernst F Sharp Minor at his lesson to-morrow," I heard at the post office one evening—and there was a very silent group of pupils under a certain tree well within earshot of the Auer cottage the following day, for to the initiated the Ernst Concerto in F Sharp Minor is the final test of one's powers, bristling as it does with every known terror of technique, before which the soul of the violinist quails.

One hot afternoon a boy and girl sauntered in front of me, their violin cases under their arms, their heads together over the worn and fluttering pages of a piece of music. I peeped shamelessly as I passed—the "Faust" Fantasia of Wieniawski, and the girl was saying in thrilling tone, "Say! I ac-

tually put that over! Can you beat it! Let's celebrate!" And they turned toward Mrs. Green's ice cream parlor.

The expressman hummed Schubert's "Ave Maria" as he brought in the trunks. "How do you know that tune?" I asked. He looked at me, a little pityingly, I thought. "That's a Zimbalist record," he informed me. "I've got all the violinists' records. D'you hear Heifetz?" And he whistled a few bars of a Chopin Nocturne. "Some player!" he exclaimed, adding with zest, "The violin is my favorite instrument, believe me!" There was nobody about and I succumbed to what my friend, the expressman, would undoubtedly have called a "perfectly good" case of self-importance. "Er—I play the violin, too. I—I study with Heifetz's teacher." "That so?" he replied politely. "Got a record?"

Maximilian and Dorothy Pilzer Play for 7000 Soldiers

Maximilian Pilzer, the noted American violinist, played before 7000 soldiers and civilians recently at Camp Raritan near Metuchen, N. J. In response to the shouting and clamoring he had to play again and again. Mr. Pilzer played compositions by Hubay and Drigo.

On the same program his sister, Dorothy Pilzer, contralto, appeared, singing "My Love Is a Muleteer," by Negero, and "God Be With Our Boys To-night." Mr. Pilzer showed his versatility by accompanying Miss Pilzer at the piano.

Thornton D. Urquhart, tenor, of New York has been singing Arthur A. Penn's "The Magic of Your Eyes" on his programs this season with conspicuous success. Maryon Martin, contralto, of Lynchburg, Va., has used this song in her concerts and is also teaching it to her pupils. William John Hall, the prominent St. Louis teacher, has written Mr. Penn that he has given the song to a number of his professional pupils.

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Celebrities of Many Lands Have Added to Sacha Votichenko's Treasures



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WHEN Sacha Votichenko, the eminent Russian musician, came to America he brought with him some of the most remarkable antiques and relics ever seen in this country.

First and foremost among these treasures is the royal tympanon, a rare and beautiful instrument which Votichenko's famous ancestor, Pantaleon Hebenstreit, received as a wedding gift from King Louis XIV when the musician married a maid-of-honor of the royal household. When Hebenstreit died his beloved instrument was taken home to his family in Little Russia, and it is this tympanon, made in the gaudy and elaborate style of that early period, that has been handed down from generation to generation, until it finally descended to its present owner, Sacha Votichenko, who has given some delightful interpretations of the exquisite music of bygone days on its ancient strings.

The tympanon is the anteceding instrument from which evolved the harpsi-

chord, the spinet and the piano. It can be played as a harp with the fingers or as a lute, and it is adapted to music written for clavichords, for it can also be played with hammers. Sacha Votichenko believes that music of the past should be played on the instrument for which it was originally written, as frequently the subtlety and shadings of a composition are lost when the music is rearranged for a modern instrument.

Before coming to America Votichenko played at many of the courts in Europe, where his program consisted mostly of Russian and French music of the seventeenth and eighteenth centuries. His last concert abroad was held in Marlborough House, where he was summoned by Queen Alexandra to play for Her Majesty and the royal family. In his beautiful museum-studio in the Hotel Des Artistes are to be seen many of the gifts, antiques and relics which Votichenko inherited from his distinguished ancestors or has received as evidence of appreciation from distinguished friends and royal admirers.

Occupying an inconspicuous place in this remarkable studio is a volume of priceless value, containing many letters and autographs that would be regarded

as a curiosity by a collector of historical documents. Pictures and intimate letters of famous men and women who have made history for the last four centuries are to be found between the covers of this great gilt book. There are rare bits of old brocade, lace, cloth of gold and medallions, together with quaint portraits of kings and queens, authors, musicians and statesmen. In a bewildering procession, one finds the Alexanders of Russia, the great and illustrious kings of France, the Napoleons and their empresses, Edward VIII, George V, Queen Alexandra, King Albert V and Queen Elizabeth of Belgium, George Sand, Chopin, Mozart, Beethoven, Liszt, Gounod, Verdi, Puccini, Paganini, Massenet and Debussy are only a few of the famous persons represented in this marvelous album of celebrities.

With a gift rarely found in one who has not made a lifelong study of decoration, Votichenko has succeeded in placing to the best possible advantage every vase, picture and ornament in his beautiful museum-studio. Artists who have entered the stained glass doors leading to the "Russian chapel," where an altar is erected to Russia's patron saint, where a portrait of Catherine the Second hangs above a dainty celestin, would be surprised to learn that this dimly lighted room, with its air of romance and mystery, was once an ordinary clothes closet in a Central Park West hotel!

There are many interesting nooks and corners in this studio with its wonderful collection of French and Russian curios. Rich gifts from the world's greatest musicians adorn the walls; the heavy draperies, the carved furniture and the dim lights add a charm which it is impossible to describe.

Sacha Votichenko is artistic and original in all that he undertakes. Last season his Studio-Concerts-Intime, which brought the audience in close contact

with the performers, met with such success and appreciation that Votichenko is planning to offer a continuation of these unusual recitals, in which it is said many prominent artists are soon to appear.

TACOMA, WASH.—Coralie Flaskett, Tacoma pianist, was awarded a scholarship at the American Institute of Applied Music, where she has been both a student and an assistant teacher during the past year.



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Atlantic City Treated to Fine Chautauqua Series

ATLANTIC CITY, N. J., Sept. 4.—This cosmopolitan resort had a musical and educational treat this summer in the form of a six-week Chautauqua course, lasting from July 15 to Aug. 30. Of the concerts and lecture-musicales given during the course Pauline Jennings, formerly of New York and now of Washington, D. C., was in charge. Besides presiding and planning the music subjects to be treated, Miss Jennings gave a series of lecture-recitals of much interest, in which she was assisted by well-known artists.

On the first of her five programs Miss Jennings's subject was "The Orchestra." The talk was illustrated by piano transcriptions of orchestral masterpieces, in the interpretation of which the lecturer was assisted by Irene Hubbard, 'cellist, and Blanche Hubbard, harpist. "Shakespeare in Music" formed the next topic and in this William T. MacArthur, tenor, and Ben Stad, violinist, were the assisting artists.

"America in Music," "Browning in Music" and "Nationality in Music" were the subjects discussed in the last three recitals. Gustave L. Becker, composer-

pianist; Ida Taylor Bolte, contralto; Ben Stad, violinist; Hildegard Hoffman Hus., soprano; Henry Holden Huss, composer-pianist; Mrs. Joseph Ireland, pianist; Roy Comfort, violinist; Irene Hubbard, 'cellist, and Blanche Hubbard, harpist, assisted.

Other musical lectures of interest were given by Mr. and Mrs. Henry Holden Huss, who gave a recital of compositions of the Allied nations; Dr. Alma Webster Powell spoke on "How Music Prolongs Life."

Throughout all the lectures there was noted the distinction of delivery and fine discrimination in the choice and scope of the music. Miss Jennings showed authority and much charm in the presentation of her subject matter. During the course some notable works were presented, including two trios for viola, 'cello and piano by Herman Sandby, the first being based on a Swedish folk-song, the second on a Danish popular melody. These were interpreted with much knowledge by Roy Comfort, Irene Hubbard and Mrs. Joseph Ireland. Two Debussy "Arabesques" received a fine reading at the hands of Blanche Hubbard, harpist. Mrs. Ida Taylor Bolte, president of the Crescendo Club of Atlantic

City, displayed her fine contralto voice to advantage in songs by American composers, including Harriet Ware, Gertrude Ross, Marion Bauer and Gena Branscombe.

Of particular interest was the playing by Ben Stad, the Dutch violinist, accompanied by Miss Jennings, of several Schumann sonatas for violin and piano. These were given by Mr. Stad according to tempo marks made by the composer himself for a Dutch pianist still living in Rotterdam. With this aged pianist Mr. Stad practised the works, and his directions show a great difference from the tempos used in present-day interpretations of the works. Mr. Stad also gave a work by Mr. Huss and A. Walter Kramer's "In Elizabethan Days." Cecil Burleigh's "Ascension" Sonata

was played by Mr. Stad and Gustave L. Becker, who presented some interesting works in manuscript. Other manuscript works presented were by Dr. John Blose. Mr. MacArthur sang six original settings of Shakespearean lyrics. The third week of the Chautauqua was devoted to the art of Mr. and Mrs. Huss. Rarely have these artists been heard to better advantage. Mrs. Huss was in excellent voice, and Mr. Huss interpreted several of his own compositions with much grace.

The series of lectures presented other subjects of current interest, all of which were given in the hotels along the beach owing to lack of transportation to the Chautauqua grounds in Venice Park. They were under the auspices of the Paul Institute of Washington, D. C.

Alexander Saslavsky to Locate in San Francisco Next Winter

SAN FRANCISCO, Sept. 5.—Alexander Saslavsky, former concertmaster of the New York Symphony Orchestra, announces that he will make his home here for the coming winter. He is at present concertizing in the Northwest. His plans here include the organization of a string quartet and chamber music recitals.

The eighteenth concert under the direction of Mme. Emelie Tojetti was given at the Palace of Fine Arts on Sunday afternoon. The program was made up of Russian music. Those taking part were Samuel Savannah, Maurice L. Kra-

mer, Dorothy Churchill Hess, Mrs. M. E. Blanchard and Louis Dimond. The organ recital by Edwin Lemare on Sunday evening was also devoted principally to Slav music. Mrs. Florence Drake LeRoy was the soloist. The third recital for the benefit of the Red Cross was given at the Alberta L. Hyde studio on Saturday, when a delightful program was given under the direction of Mrs. Richard Rees. Among those participating were Mrs. John McGaw, Gerda Wismer Hoffman and Hother Wismer. E. M. B.

MERIDEN, CONN.—Malcolm G. Humphreys, organist of St. Paul's Church, has left for Camp Greenleaf, Ga.

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RECENT PRESS COMMENTS:

New York American, Apr. 27, 1918, by Max Smith:

Mme. Namara reinforced the favorable impression she had made earlier in the season in more intimate surroundings. The mellow timbre of her voice, clarinet-like in its dulcet sonority, has a charm all its own. And Mme. Namara has moulded it of late into a far more pliant and responsive instrument of her will than it used to be. She has gained poise and self-control, too.

New York Globe, Apr. 27, 1918, by Pitts Sanborn:

A stone-deaf man would find a song recital by Mme. Namara delightful. But to a man with open ears the beauty of the singer, the wonder of a frock of many colors, built in the oblong hoopskirt manner, the harpsichord and the floral tributes were only a part of the pleasure afforded by her recital.

New York Evening World, Apr. 27, 1918:

Her voice has quality, her enunciation is clear, her art is unmistakable and her personality is gracious.

MME. NAMARA IN TRIUMPH AT TRINITY

Second Concert of Minneapolis Symphony Features California Prima Donna.

The soloist of the occasion was Marguerite Namara, the California prima donna. Her first public appearance here proved an unqualified success. Her vibrant voice and winning personality immediately captivated her audience and held them. In her wonderful artistic interpretation of the brilliant aria from "Traviata," "Ah, fors è lui," the runs and trills were as clear cut and rhythmical as a violin or flute in the hands of a master.—Los Angeles Examiner.

The singing soloist was Marguerite Namara, whose coloratura voice was delightful in Mozart melodies. For encore she sang a delicious French song. The audience gave her a hearty and enthusiastic greeting, which reached its climax in her presentation of the "Traviata" aria.—San Francisco Chronicle.

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ECHOES OF MUSIC ABROAD

Monte Carlo Gaining Renown as a Concert Center in Addition to Its Fame for Its Opera Seasons—Italian Film Company Engages Priest-Composer to Write Music for Screen Version of Biblical Story—Residence Orchestra of The Hague Keeps Scheveningen Alive Musically—Summer Season of Opera in Puccini's Home City—Wife of Italian Conductor Discussed for Boston Symphony Popular in Italy's Opera World—Prisoners of War in Germany Organize Bands and Orchestras—Little Opportunity for Military Music at the Front, Where "Formidable Opera" of War Continues Unceasingly—The Evolution of the Orchestra Conductor

MONTE CARLO is not resting on its musical laurels as the scene of unique opera seasons alone. It is evident from the records of the concert life at the pocket-edition principality on the Mediterranean this year that few other cities in Europe have been able to boast as varied and rich a concert season as Monte Carlo has had.

First of all, there have been the "Concerts Classiques," directed by Léon Jehin, Director Gunsbourg's *chef d'orchestre* at the opera house. In addition to such familiar works as Berlioz's "Symphonie Fantastique," Charpentier's "Impressions d'Italie" and César Franck's Symphonie, Jehin has brought forward an interesting array of novelties—a picturesque composition by Pierre Langlois entitled "The Mills of Don Quixote"; a lyric poem by Graefe on "The Death and Resurrection of Lazarus," said to be a work of great beauty; a colorful Second Roumanian Rhapsody by Stan Golestan, a set of "Flemish Scenes" by Henri Fil-leul, a "procession" by Lederer, and a Suite Symphonique for cello and orchestra from his own pen. Then he arranged as well a Festival of English Music by Purcell, Arne, Bull, Wallace, Cowen, Mackenzie, Elgar and Percy Pitt.

Another interesting series has been the "Concerts Modernes," conducted by Georges Lauweryns. A "Procession Nocturne" by Henri Rabaud, the composer of "Marouf," and a "Rêve et Vision d'Espagne" by Jacques Rodine were the most noteworthy novelties introduced.

Monte Carlo may well be the envy of almost every other city in the world in having a Mayor who is a practical music patron. M. Reymond, the Mayor of the principality, has founded a new chamber music society which bears the name Le Cercle César Franck. Its three first concerts proved successful beyond all expectations. A quartet by Graefe was a novelty, as was also a trio by V. Davico. The other works played were the César Franck Quintet, a trio by Saint-Saëns, and sonatas by Böellmann, Lekeu, Grieg and Franck.

The Monte Carlo orchestra boasts several members who are soloists of high rank. The concertmaster, Wagemans, and the first cellist, Benedetti, especially are artists of noteworthy attainments, and they seem to be appreciated.

Italian Priest-Composer to Write for the "Movies"

Don Giocondo Fino, the Italian priest-composer whose fame is overshadowed by that of Don Lorenzo Perosi, director of music at the Sistine Chapel, has signed a contract with the Verafilm Company to write the music for a film version of the story of Mary of Magdala. Hitherto Don Fino's creative work has been confined mainly to oratorio and he should have little difficulty in adapting himself to his new task.

Scheveningen's Music Life "Carries On"

Before the war Scheveningen was celebrated among European summer resorts for the high standard of its concerts—for many years in succession the Berlin Philharmonic Orchestra gave daily concerts there during the vacation months, and later the Lamoureux Colonne Orchestra of Paris performed the same function. Latterly no one outside of Holland has given a thought to the attractive watering place near The Hague, and it is only a chance reference to a concert given there in the *Corriere di Milano* that brings home the fact that Scheveningen has been "carrying on," musically, as usual this year.

Reference is made to successes won by the Italian tenor Reschiglian at concerts given by the Residence Orchestra of The Hague at Scheveningen. The Italian singer was engaged for additional appearances and finally sang at a concert in aid of the Serbian Red Cross.

Elvira de Hidalgo Heard from Again

Puccini's home city of Viareggio had a special season of opera this summer,

like so many other Italian cities. Elvira de Hidalgo, the little Spanish coloratura soprano, was brought to the Metropolitan for a premature future there at the tender age of sixteen a few years ago, was engaged for "The Daughter of the Regiment."

In the company was also the young Greek tenor, Ulysses Lappas, who was given a Monte Carlo tryout by Director Raoul Gunsbourg in the spring and made such a striking success there that he was promptly engaged for a return visit to

In the autumn she will be at La Scala to create the soprano rôle in Montemezzi's new opera, "La Nave," and to be the Helen in the revival of "Mefistofele." Then for a month, from Dec. 15 until Jan. 15, she is engaged for the Pergola in Florence, primarily to sing the name part of "La Gioconda."

Music as Solace for Prisoners of War

Letters received from time to time from musicians of the Allied countries now held as prisoners of war in Ger-



In the service of Italy are the four brothers of Maestro Fernando Tanara, the noted Italian vocal master. From left to right are Attilio, Emilio, Paolo and Gaetano, all of them business men with the exception of Emilio Tanara, who is a prominent lawyer in Milan. Three of the four brothers are privates in the infantry, while Emilio Tanara is a lieutenant. Attilio Tanara has had charge of making photographs of enemy positions, being attached to the observation balloon department, and during the last offensive on the Italian front had a miraculous escape in a fight with an Austrian airplane. Maestro Tanara received this photograph late in August from his brothers, with the information that it was taken in Vicenza, whither the four Tanara brothers journeyed on leave to celebrate the third anniversary of Italy's entrance into the war. Of course, they are all musical, though not professional musicians. Maestro Tanara informs us that they are accomplished amateurs, Attilio and Gaetano being violinists, Emilio playing the clarinet admirably and also possessing a fine baritone voice, while Paolo's instrument is the flute.

the Prince of Monaco's opera house *de luxe* next year.

Among the operas given at Viareggio was Catalani's "Wally," only hazily remembered here from Toscanini's first season in New York, but still surviving on the Italian stage.

Before going to Viareggio the little De Hidalgo had won the favor of the Genoese for her singing in "The Daughter of the Regiment" at their Politeama.

Orchestra Conductor To-day an Actor

Formerly the conductor was a modest man who took infinite pains with the rehearsals and effaced himself on the great day of the public concert, says the *Paris Revue*, discussing the evolution of the orchestra conductor.

Nowadays, however, "he is a hero. You only see him. The orchestra is merely a pedestal for him. In the French Army of former days there was a personage who could be compared with him—the drum major. He has the same prestige without the aid of the drum major's stature, lace and stick. He must be a finished actor. He must play the part of the lion which shoots the water into the fountain."

Serafin's Prima Donna Wife in Demand

If when the clouds of uncertainty are cleared away the new conductor of the Boston Symphony Orchestra proves to be Tullio Serafin, after all, it is probable that he will come to this country without his wife, Elena Rakowzka, the Polish-Italian dramatic soprano, as she has engagements in Italy for the first half of the opera year at least.

No Military Music at the Front

Although music seems to have played only an insignificant and very limited part in this war, it has nevertheless been mingled with it to a greater extent than is generally supposed, writes Henri Lavedan in *L'Illustration*. Only it should be clear what we mean by the term "music."

"If military music, the music of the regiment, is understood, it must be confessed that the opportunities for playing it have seldom materialized. Outside of occasional reviews and presentations of arms, does it still continue its function at the front? I do not believe so. The good old times are past and over when the battle was commenced to the accents of a spirited march, band and banners in the lead. Perhaps in August, 1914, at the first combats, this procedure was still in vogue—at a time when the legendary pantaloons had not ceased to be of any color and when the young officers fresh from Saint-Cyr put on their white gloves before they rushed into the fight.

"We are now past that. The thunder of the cannons drowns everything today. What would be the good of having music? One would not hear it."

But since the bronze has taken the place of the brass there has been performed day and night, as M. Lavedan vividly describes it, "that formidable opera which never ceases, which knows neither overture nor finale, which continues to precipitate the din of its roulades, the thunder of its avalanches, until you lose your hearing. Over the profound and volcanic basses of the detonations exploding with the sounds of all the notes of the gamut, there rushes away and arises the fugue of all the projectiles, in unheard-of roars and whistles; accompanied by fives of bullets, the oboes and the flutes of the grapeshots and shrapnel played their fright serenade until darkness arrives; the hammered ground trembles and reverberates like the big drum, and the air, pinched at all its strings by millions of leaden fingers, sounds forth, like an immense harp, æolian vibrations, tearing arpeggios. Rapid as it is, this horrible cacophony has nevertheless its significance for the initiated. They perceive in it strange and harmonious mysteries, they count its measures, they distinguish its parts."

Chicago Opera Tenor in Chili

Juan Madal, the Spanish tenor who sang "opposite" Mme. Galli-Curci in most of the operas in which she appeared during the Chicago Opera Company's engagement in New York last winter, has not been in want of engagements since he left this country. After filling several special engagements in his native Spain in the spring he accepted a contract offered him by the Municipal Opera in Chili, and there he has been singing all summer.

Choir Boys Not Encouraged to Remain Long at the Abbey School

An unusual feature of the Westminster Abbey Choir Boy School is that the Dean and Chapter do not expect, or encourage, choristers to remain until their voices break. Indeed, no boy is permitted to remain after he has reached the age of fifteen.

This is considered an excellent rule for the boys' sakes. For, as the *London Musical News* points out, in choir schools where boys linger on until they are seventeen or so they are too old to enter the public schools upon leaving, and if they intend to take up commercial life they find themselves outrun in the race by the youngsters from other schools who have started in life at the age of fourteen.

Cajatti Sings Leading Rôles at Home

Since her return to Italy from her season at the Metropolitan, Ida Cajatti has been singing leading rôles at various opera houses in her home country. Recently she appeared as *Tosca* at the Chiarella in Turin and received several paragraphs of superlatives in the Italian press for it. At present she is singing *Desdemona* in "Othello" in Bergamo and later she will be at the Chiarella in Turin again.

J. L. H.

STOCKBRIDGE, MASS.—Harold Land, baritone, who is now serving in the U. S. Navy, gave a recital last week contributing the proceeds to the Red Cross. The program was composed of numbers by Lully, Handel, Saint-Saëns, John Prindle Scott, Harry Burleigh, Nevin, Lily Strickland, Fay Foster, Sidney Homer, Wilfred Sanderson and Roger Quilter.

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THE MANAGERS FORM AN ASSOCIATION

It had become a tradition in the musical managerial circles of this country that the personal differences bred from constant competitive friction among the various booking managers, whose business it is to provide the annual musical fare of the whole United States, made such a thing as an association for mutual protection and advancement absolutely unthinkable.

In the last ten years the idea has been broached times innumerable. Preliminary meetings have been held and sundry attempts have been made to bring the dissonant factions together. All such attempts have suffered extinction at birth. The organizers have thrown up their hands in despair and the musical market has gone on in its old haphazard, each-for-himself way.

Flagrant evils have been permitted to creep into a business which should be essentially quite as sound, quite as legitimate as any undertaking of its dimensions in the country. Competitive jealousy has flowered into extravagant wastage, into shameful losses to the musical public at large and into particular disadvantage to the various concert artists, all at the mercy of a system which had no system.

But now the tradition has gone the way of many other traditions. The managers have come together on common ground, have formed an association and the whole musical world will profit by their action.

It is difficult to disassociate any important procedure of to-day from the war. And war-time conditions are in a measure responsible for the sudden change of heart which has opened the way for this vital step. Our whole country has organized itself. Organization is in the air. We know that to-day we can do nothing of significance single-handed.

Still more important, however, as a reason for the breaking of the old tradition, was the opportunity provided by a neutral source to make the association possible. The proposal, coming from any one manager, or a group of managers, would have been rejected on sight as being fraught with a danger of personal advantage. Therefore, when Milton Weil of MUSICAL AMERICA offered the opportunity to gather, and presented for their consideration a constructive program contemplating a policy in keeping with the far-reaching musical development of the country, the managers recognized the possibility of consummating an organization that would be started on a neutral basis, devoid of preference and characterized by absolute equity for all.

It was a peculiar situation in which everyone recognized the pressing need of co-operation and no one

among the managers themselves seemed to be able to open the gates that led to common understanding.

Now the association is a fact. It will work out its own salvation. It is in the hands of men and women who are capable of conducting its affairs with dignity, justice and ethical consideration. It will purify itself from within. It will solve its own problems and gradually eliminate practices which have caused the public to look upon the entire business with distrust.

Let no local manager view this venture with apprehension. He should, in truth, welcome it with open hands, for in it lies the solution of many of his own problems. The association is dedicated to a constructive program which will benefit every phase of our musical development. The trust is one which the managers cannot afford to betray.

CONGRATULATIONS, MR. GALLO!

Our congratulations go to Fortune Gallo, whose persistence, native talent and enthusiasm have resulted in a second visit of the San Carlo Opera Company, which he founded and of which he is the impresario. For the second time in its history this company has had the honor of opening the musical season in New York.

For those who look to openings as indications of what is to follow, the two weeks of popular opera given by this estimable company and the attitude of the public which gathered for the occasion, are signs of a prosperous and interesting year of music.

Operatically America has not developed to the point where our leading cities, outside of the metropolis and Chicago, can or are willing to support their own opera companies and houses as they do in Europe. In the meantime, the public wants to get acquainted with opera and, it is through such agencies as that which Mr. Gallo has so successfully furthered that this intimacy will be accomplished.

It would be absurd to pretend that this brand of opera, presented at theater prices, supplies in the way of celebrities and embellishments what is offered at the Metropolitan for \$6 a seat. Nevertheless, it is exceedingly good opera, probably as good as can be given under prevailing conditions. And some of its singers could take a place on the Metropolitan stage without destroying certain illusions we have preferred to associate with that temple of art.

The San Carlo season whets the appetite. The Metropolitan could well afford to make some arrangement with Mr. Gallo looking to a longer preliminary season in New York each year. It would produce a new army of recruits for the regular opera season.

ABOLISH THIS ABUSE!

It is high time that something were done to abolish as abuse which is being practised with considerable success by certain men in our Army in the matter of getting gratis music from the music publishers. The music publishers of this country, those dealing both in high-class and popular music, responded generously a year and a half ago to the requests for free music for our boys in the camps. They have given away thousands of dollars' worth of music to meet the need. And they have given generously and frequently to men without credentials, with the result that recently one of the leading houses in the industry was obliged to notify the commanding officer at a big camp in the East that this firm would in future honor requests only when countersigned by him. For this house had the experience of giving some fifty copies of a very popular patriotic song to a soldier from this camp and four weeks later having a man in charge of the music at the camp visit it and ask for a "half dozen copies more" of the same song. The representative of the music publishing house asked this soldier why he needed just six copies more, and on inquiring how they got the copies out there he was informed by the soldier that one of their men had brought out fifty copies of the song and had sold them to them at ten cents apiece.

It would be well if our music publishing houses would follow the plan adopted by this house and issue complimentary copies of their publications only to accredited representatives from the camps.

PEACE

PEACE is not an ideal at all; it is a state attendant upon the achievement of an ideal. The ideal itself is human liberty, justice, and the honorable conduct of an orderly and humane society. Given this, a durable peace follows naturally as a matter of course. Without this, there is no peace, but only a rule of force until liberty and justice revolt against it in search of peace.

NICHOLAS MURRAY BUTLER.

PERSONALITIES



Ossip Gabrilowitsch at Seal Harbor

Spending his vacation at Seal Harbor, Me., prior to his first season as conductor of the Detroit Symphony Orchestra, Ossip Gabrilowitsch has been stirring up energy by riding horseback, as shown in the above picture. The distinguished Russian musician, who has given proof of his threefold gifts as pianist, conductor and composer, is an ardent devotee of outdoor life, and horseback riding is his favorite recreation.

Kent—Marie von Essen, the American singer, has discarded her name and will hereafter present all her programs under the name of Mary Kent.

Lazzari—Caroline Lazzari of the Chicago Opera Company had the opportunity recently of singing amid the scenes of her childhood, when she appeared in recital at Stony Creek, Conn. The recital was for the benefit of the Red Cross.

De Koven—Reginald De Koven, composer of "The Canterbury Pilgrims" and "Robin Hood" is to be music critic for the New York Herald. Mr. De Koven has also come to the aid of worried prospective brides by composing a new American wedding march, to take the place of the "Lohengrin" and Mendelssohn marches.

Sinsheimer—Bernard Sinsheimer, the widely known New York violinist, returned this week to New York after spending the summer at Lake George. He will present some interesting novelties in his quartet concerts and sonata recitals this season, among them the Shakespearian Series Quartet by Joseph Speaight, the English composer.

Berumen—This season Ernesto Berumen, the Mexican pianist, expects to give his audiences a taste of true Castilian syncopation. In his programs he is going to specialize in Spanish and Mexican piano music, and besides the better known composers of Spain, his own countryman, Manuel Ponce, will be represented on his programs. Mr. Berumen, it is announced, will resume his teaching permanently in New York. He will give his second New York recital at Aeolian Hall, Feb. 20.

Kastner—Alfred Kastner, the distinguished harpist, who is spending his summer at the Long Island shore, recently made his American debut as an orchestra leader. Northport presented a brilliant patriotic pageant, "Columbia Calls," given by the Patriotic League. An orchestra, made up of players of known ability, was led by Mr. Kastner, who is solo harpist of the New York Philharmonic Orchestra, and who proved to be an excellent conductor. Mr. Kastner has appeared at several church concerts in Northport and Huntington and also played for the soldiers at Camp Cornack, L. I.

Votichenko—Two poems, "On the Way to France" and "Berceuse Cosaque," by Sigmund Spaeth, formerly the music editor and critic of the Evening Mail, have just been set to music by Sacha Votichenko, the Russian composer and virtuoso of the tympanon. The new collection of Russian and Polish folk-songs and folk lore music, which Votichenko dedicated to Mme. Petrova, the Polish star, are now being orchestrated by George Beynon. All of these interesting compositions will be heard at Sacha Votichenko's Concert Intime, which will be held in his studio in the Hotel Des Artistes during the early part of October.

Nielsen—Alice Nielsen makes it one of her boasts that she never sang for the Kaiser; she almost did once, but the death of her mother prevented her. As was the custom before the war, a date had been arranged for Miss Nielsen to sing at the palace in Kiel. Everything was arranged for the occasion; even Miss Nielsen's dress—in the Empress Maria Louise style—was finished. Two weeks before the date Miss Nielsen received word of her mother's death, and immediately notified the administrator of functions that she would be unable to sing. With the usual formality attending the Prussian court, Miss Nielsen says she was told she could not cancel the arrangement. Nevertheless Miss Nielsen refused to sing, and hence, as she says, she was spared an audience with the Kaiser.



POINT AND COUNTERPOINT

BY CANTUS FIRMUS

NOT EVERY MEMBER of the music committee of the church is a weazened, bald-headed male who on Friday smirks knowingly at the inexperienced but beautiful young applicant for the soprano's place and on Sundays leads the congregation in passionate prayer.

Come to think of it, we never did know a music committee member who followed exactly this romantic routine, although we confess that we have never asked one for a place as soprano soloist. Most of the committee members we know are too busy dividing their hours between their business—invariably hay and feed, insurance and dry goods—and the regulation of the unfortunate organists and singers under their control to be anything but virtuous. Besides, most of them are too ugly. (Now, organists and singers, we hope you are satisfied, so far. We promised you to tell the truth about these music committee members and we are doing our best. Won't that last sentence make them wiggle?)

If these men would only concentrate their artistic activities into smirks on the inexperienced but beautiful young applicant for the soprano's place everybody would be satisfied; we are sure that the girl would be perfectly safe. (That will stir 'em up!)

But, no, they must hamper the organist, interfere with his programs, cry for volunteer singers to replace the poor ducks who are trying to make a few dollars singing "I'm a pil, pil, pil, pil, pilgrim!" (Credit Harvey Gaul with the last seven words and exclamation point.)

The worst of it is that the director has no redress against this pocket-edition type of music committee, unless he happens to be a spunky sort of gentleman, not loath to committing mayhem on the chairman.

An illustration of the kind of music committees some musicians are obliged to look up to for their livelihood is given in the following letter, sent to us by W. Francis Gates of Los Angeles:

"A leading Los Angeles organist recently gave me a list of the instructions he received from the music committee of his church. The instructions were mostly in the lines of prohibition. Among the *verboten* was the following:

"He was to play nothing 'loud'; no contrapuntal or, on the other hand, no operatic music was permitted; nothing with a 'Catholic' name (like Schubert's 'Ave Maria'). Emotional music is taboo, especially such as might call for the use of the *Vox Humana*; frequent changes of registration are prohibited; nothing sad is to be played and, on the other hand, nothing joyous.

"The result was that the organist had to lay on the shelf 800 of the sonatas, transcriptions, pieces and so on, of the thousand in his repertoire.

"Of course, the contrapuntal prohibition cuts out all the classic school and the rule against registration, dramatic style, etc., keeps out all the modern French orchestral composers.

"This is one extreme illustration of what an organist must go through in certain denominations, even cities of size. One might expect something of this in a small town, but it is staggering to find it in the largest city of the Pacific Coast."

And some churches wonder why the attendance isn't good!

Anyhow, They Didn't Hold It Against Him

OUR respects to the trustees of the Boston Symphony for their selection of an American concertmaster. This

brilliant young artist is quoted in an interview as saying:

"It is a singular thing that up to seven years ago I could not speak English. French was the only tongue I knew."

Perhaps this fact had something to do with the trustees' decision.

Why debate further about the next conductor of the Boston Symphony? Whoever he is, it is certain that he will either conduct without a bâton or become renowned for his marvelous memory, or the severity of his programs, or his bias for some particular composer, or his profound admiration for everything American, from the "Star-Spangled Banner" down to pie with cheese.

Who They Are

"Who is the pianist who's making such a horrible noise on the piano?"

"Why, that is Mr. ———, author of the book, 'Secrets of the Singing Tone on the Pianoforte.'"

"And who is that dreadful singer who is shrieking now?"

"That is Mme. ———, who writes the series of articles on 'How to Master Bel Canto' for the musical papers."

"And who is that unkempt noisy creature who is crying out 'Bravo!'"

"That is Mr. ———, the author of the widely known book, 'Cultivation of the Aesthetic.'"

The Great Round-up

The matinée performance of the San Carlo Opera Company was delayed some minutes last week. The reason was that a swarm of soldiers, sailors, policemen and secret service men descended on the Shubert Theater dressing rooms just before the curtain was to rise on "The Tales of Hoffmann."

CONTEMPORARY AMERICAN MUSICIANS

No. 33
HENRI
SCOTT

HENRI GUEST SCOTT, singer, born in Coatesville, Pa., April 8, 1876, son of John Wallace and Mary Roney Scott. Received his education in the public schools of Philadelphia and was intended for a business career. Desired, however, to become a singer, and studied under Oscar Saenger in New York.

He made his début with the Manhattan Opera Company in New York in the season of 1909-10, singing the part of Ramfis in "Aida." The following season sang at the Teatro Adriani, in Rome. The three next sea-

sons he spent with the Chicago-Philadelphia Opera Company as their leading basso, and with them he toured the country. He has also made tours as soloist with leading orchestras.

In 1915 he was engaged by the Metropolitan Opera Company and is now one of the basses there. He supported Caruso in the first concert tour made by that artist through America, in May, 1909. Has also been basso soloist in the leading festivals, including the Cincinnati May Festival of 1914, when he sang in Verdi's Requiem, Bach's B Minor Mass and Beethoven's Ninth Symphony. He sings practically the entire repertoire in bass in opera and oratorio.

He is a member of the Philadelphia Art Club, the Pennsylvania Barge Club and is a Mason. On Dec. 2, 1902, married Alice M. Jefferson, Philadelphia, Dec. 30, 1902. Has four children. Present home in Germantown, Pa.



HENRI SCOTT

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The demand, "Got your registration card?" brought out an excited chorus of tenor, baritone and bass voices, each explaining in pure Tuscan, Roman or Chicagoese, as the case fitted, that opera singers in stage costumes rarely carry birth certificates or similar documents. Manager Gallo and Mr. Baker finally persuaded the officials to postpone their visit.

One singer was so delighted at being suspected of being within draft age that he almost ruined the performance in his exuberance.

And They Are Still Here

What has become of those gentlemen with names of suspicious origin who had it heralded far and wide, about a year ago, that they were about to engage in distinguished and highly important war service? One of these persons, you remember, confessed that he was about to sail for France for a series of recitals before the General Staff; another was to be General Pershing's musical adviser, or something.

Dalilah Goes a Barbering

[Clipped from a Pittsfield, Mass., paper by W. E. C. of Meriden, Conn.]

George Willit, barber, announced yesterday that beginning to-day he will run an open shop and will go back to the old prices of 35 cents for haircut and 15 cents for a shave. He has engaged as assistants Misses Inez and Theodora Baschieri of 173 Dewey Avenue. Miss Theodora Baschieri is a well-known Italian soprano.

On Newspaper Pandering

Some ill-advised editor of the New York *Evening World* has sacked a writer on the current operatic divorce case with the result that we see two valuable columns disfigured with a yellow review of similar events. Some months ago we called attention to the disgusting stories of artists' domestic affairs which were published in the magazine section of Hearst's Sunday *American*. Certainly the *Evening World* should know better.

Campanini announces the engagement of John O'Sullivan of the Paris Opéra. Glad to see that Mr. Campanini is not neglecting the French artists.

MME. NANA GENOVESE TO REOPEN STUDIO EARLY IN OCTOBER



Mme. Nana Genovese, Noted Contralto, Who Returns Next Month from a Summer's Outing at Rutherford

Mme. Nana Genovese, the well-known contralto, formerly of the Manhattan Opera House, has been spending the latter part of the summer at her beautiful estate in Rutherford, N. J. She has made many motor trips through the mountains and has devoted a considerable amount of time to the preparation of new songs for use in her recital programs during the coming season. She will reopen her studio in the Metropolitan Opera House Building early in October.

WILMINGTON, DEL.—The community "sing" last week was graced by the presence and voice of Mme. Giosephine Garavelli of Milan, Italy, a member of the Metropolitan Opera Company.

TWELVE OPERAS GIVEN IN COLON SEASON

Presentation of "Louise" Was High Light of Productions

BUENOS AIRES, ARGENTINE, Aug. 2.—During the Colon season, July 6-25, "Rigoletto" was presented five times; "Tucuman," three times; "Falstaff," "Aida," the "Barber of Seville" and "Louise" were each given two performances, while "Norma" was given four times, and "Mignon," "Samson et Dalila," "Faust," "Romeo and Juliet" and "Carmen" were each given once.

In "Rigoletto" Hackett took the tenor rôle, Montesanto was *Rigoletto* and Ottein was *Gilda*. Hackett sang very charmingly in this part, which suited his voice admirably. Montesanto was like the parson's egg, good in parts. His voice is dramatic, but never really "on the timbre." He acted well on the whole. Ottein won loud applause from the audience, as usual. The orchestra, under Falconi, was good, and the setting was remarkably fine in the first act.

The opera "Tucuman," by the Argentine composer Filipe Boero, was repeated, with Pertile in the tenor rôle, Stabile in the baritone and Hina Spani in soprano rôles. Pertile was undoubtedly a great improvement on Bollo Martin, but his voice is often harsh and forced. Some of his upper notes are fine when *fortissimo* and he keeps on the key well as a whole. Stabile's production is good; he keeps on the key and is in many respects a surprisingly good artist for one of the less brilliantly shining stars of the Colon. Hina Spani possesses a pretty but not very impressive voice.

I feel that I can only emphasize what I implied in my last report, now I have heard the opera. The libretto is puerile



Charles Hackett, American Singer, Leading Tenor of the Colon This Year. The Snapshot Shows Him Outside the Colon Theater, Buenos Aires

—a crowd sings a chorus; enter soprano and tenor, duette; enter baritone, trio; exit the trio; enter chorus; chorus sings; enter tenor, sing with chorus, etc. I need hardly mention that tenor dies in center of stage at the end and soprano falls on body with cry of despair. Curtain. The music may have color; it certainly has little or no melody, and the form is monotonous.

"I Pagliacci" was given with the same singers and Montesanto as *Tonio*. He sang a fine high note at the end of the Prologue which gained wild applause from the gallery, although the rest was poorly sung in bad rhythm and often off key.

"Norma," which was probably given at the request of Rosa Raisa, was simply loved by the audience. The last act was good, due to the magnificent dramatic singing of Rosa Raisa and Besanzoni. In this act Raisa indeed surpasses herself. The high dramatic, angry notes rang out wonderfully, and her low chest effects also were grand. Besanzoni was splendid throughout. She undoubtedly has the voice of the year at the Colon. The tenor, Maestri, was very poor; he was hooted once for consistent bad singing and a crack in a critical part of the opera. At the next appearance he "got away with it," but that's all.

"Faust" was well given, on the whole.

Ivonne Gall sang the rôle of *Marguerite*, Journet that of *Mephistopheles*, Franz the title rôle, Urizur was *Valentine* and L. Dubois was *Siebel*. On another occasion Hackett was *Faust*. Ivonne Gall was extremely fine; she has a good trill, accomplishes her runs with grace and "gets over the ground" excellently.

Journet made a fine and impressive *Mephistopheles*. His conception of the rôle is excellent; some of his lower notes lack depth, since they are slightly "out," and thus have not enough of the chest resonance in them. Franz was a disappointment. He killed his big aria in the garden scene by singing a squeaky, falsetto high C. Hackett sang this rôle extremely well and was much appreciated; he is indeed far the best tenor of the year. The *tout ensemble* was far above the average and the singing of the "soldiers' chorus" really very good. The orchestra was excellent, under the leadership of Henry Busser.

Probably the most enjoyable opera produced up to date at the Colon this season is "Louise." This opera was saved from failure and made a great success by the charming, and in many respects wonderful, singing and acting of Vallin Pardow, and in some degree by the fine acting and singing of Journet in the final act. Vallin Pardow astonished me vocally as well as histrionically. She sang the aria in the third act exquisitely, her interpretation was the best I have ever heard of this song, and the feeling and emotion in her voice as it rose to the final climax was intense and soul-stirring. Journet was very fine, as I have said, but especially was this so in the final act. He rose to great dramatic and vocal heights and at the climax his great high note rang through the house with thrilling effect.

For the less bright side of the picture, Marinuzzi did not get the desired color out of the orchestra in the first two acts. Both acts were far too dark and moved very much too slowly. The chorus was badly drilled and all the artists needed too much prompting throughout.

One interesting point in this opera was the introduction of an American invention. In the first act the tenor sings from the balcony of the house opposite to *Louise*; well, in the last act not only was the balcony gone, but the whole house also. Undoubtedly the Colon management have tried and like the U. S. A. idea of moving whole houses by rail.

DOUGLAS STANLEY.

Mrs. Jessie Fenner Hill Resumes Teaching

Mrs. Jessie Fenner Hill will resume her vocal teaching at her studios in the Metropolitan Opera House Building on Sept. 23. As heretofore, Mrs. Hill will have the co-operation in the French and Italian repertoire of Mme. Lina Cöen and Alberto Bimboni. During last season a number of her pupils entered the professional musical world with marked success.

Beatrice MacCue Charms Camp Dix

Beatrice MacCue sang at Camp Alfred Vail on Aug. 20, Private Sinders acting as accompanist. Later in August she sang at Pelham Bay Naval Training Station, when Bernard Kessner played for her. Miss MacCue is spending the week of Sept. 9 at Camp Dix, singing at two concerts each day for the soldiers there.

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Caroline Curtiss, Young American Soprano, Who Makes Début This Year

Caroline S. Curtiss, young soprano of Jamestown, N. Y., has been a concert soloist since she was five years of age. At that time she attracted the attention of a noted musical critic and two years later played her first operatic rôle, that of *Little Bo-Peep*, in an operetta for children. At the age of twelve Miss Curtiss took a leading part in an operatic performance in her native city.

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Miss Curtiss was born in Jamestown, N. Y., and is essentially a product of American musical training. She had several years' study at the Fairmont School in Washington, D. C., and graduated from the vocal department of the institution.

Shortly before her graduation Miss Curtiss had an opportunity to sing for Mme. Calvé, and the great artist expressed much enthusiasm over Miss Curtiss's voice. Eugen Ysaye, the Belgian violinist and conductor, is another artist who has pronounced her work exceptional.

Miss Curtiss has mastered an extensive repertoire of songs and arias and is equally familiar with oratorio singing. She is being booked for a concert tour this season under the direction of R. E. Johnston.

WOODSTOCK GREETES ARTISTS

Natalie Jacus, Pierre Henrotte and Charles Cooper Join in Concert

WOODSTOCK, N. Y., Sept. 2.—For the benefit of the Red Cross a concert was given on Aug. 28 at the residence of Mr. and Mrs. Norman T. Boggs by Natalie Jacus, soprano; Pierre Henrotte, violinist, and Charles Cooper, pianist. A feature of the program was an address, "The Italians in the War," made by Ugo Ara, former violist of the Flonzaley Quartet. Mr. Ara, who has recently returned to America on special work for his government, spoke eloquently on what Italy has done in the war and of his experiences as a soldier in the Italian army and was received with acclaim.

Messrs. Cooper and Henrotte gave an admirable performance of a Grieg Sonata and both artists offered solo pieces, Mr. Cooper playing works by Schumann and Chopin and Mr. Henrotte compositions by Svendsen and Kreisler. Miss Jacus sang artistically songs by Lillian Miller Hemstreet, Campbell-Tipton, the Bach-Gounod "Ave Maria" and the aria "Un bel di" from Puccini's "Madama Butterfly." Mrs. Hemstreet played her accompaniments excellently.

Frieda Hempel Sings for Red Cross

Frieda Hempel gave a Red Cross concert which brought more than \$2,200 to the Lake Placid (N. Y.) Chapter and the Lake Placid Club Auxiliary, under whose auspices the entertainment was given at the club on Sunday evening, Sept. 1. Though not on the program, "The Last Rose of Summer" played a prominent part in the affair. An autographed photograph of the Metropolitan soprano holding that self-same flower brought \$500, and one of her signed records of the air started the \$250 receipts from that source. Her postcard photograph as *Marie*, the dashing *vivandière* of the "Daughter of the Regiment," brought \$25 and other sales sent the figure up to \$139. The Proch Theme and Variation, interpolated in the Donizetti opera last winter, was one of the popular concert numbers. Miss Hempel was assisted by the Boston Symphony Septet.

Paul Morenzo to Make Concert Tour Under Miss Friedberg's Management

Paul Morenzo, American tenor, who has been absent from New York for about three years, will be heard again next season in concert and opera. During the season of 1913-1914 Mr. Morenzo appeared at many important events. He sang with Mary Garden on her tour through the East, appeared at the New York Hippodrome, Toronto Festival at the opening of the Arena and many other concerts, as well as private musicales. Mr. Morenzo's concert tour will be under the direction of Annie Friedberg.

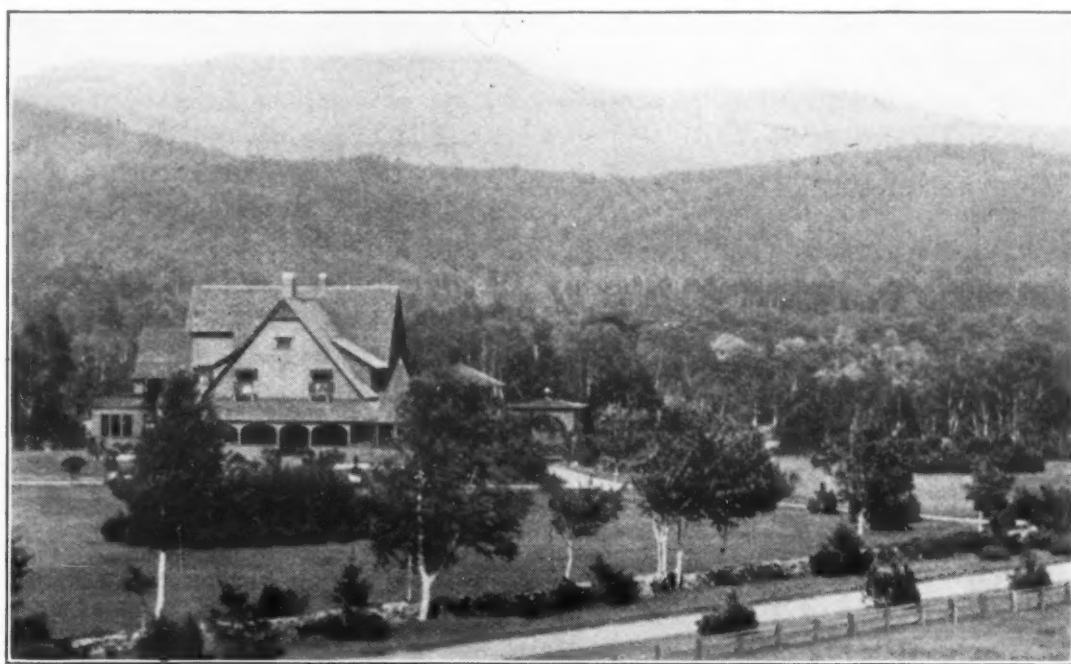
Marie Van Gelder to Make Concert Tour This Season

Marie van Gelder, dramatic soprano, head of the voice department at Elizabeth Mather College in Atlanta will tour the country this season with Axel Skovgaard, the Danish violinist. The tour opens in Chicago in October and includes the Western States and Canada. Miss van Gelder will, therefore, not teach at this Atlanta college until the summer of 1919. Her place will be taken there in the meantime by Viola Gaines, one of her most gifted graduates this year at the school.

Francis Rogers to Resume Singing and Teaching, Oct. 1

Francis Rogers will open his concert season on Sept. 26 at Lenox, Mass., and resume his class in singing on Oct. 1 at his residence-studio, New York.

Chapman Estate Summer Mecca for Musicians



ON the road between Maine and the White Mountains is the estate of William Rogers Chapman and Mrs. Chapman, which never fails to attract the attention of the passer-by. From stretches of velvety lawn interrupted by masses of shrubbery and groves of birches, rises the gabled and turreted mansion, which might be mistaken for a European villa. Besides the beauty of its three miles of fine grounds with its view of mountain and ravine, the visitor to the house finds delight in the beauties of the interior, where may be seen some valuable art treasures. It is the desire of Mr. and Mrs. Chapman to make their mountain

home a center of summer musical interest. Recently there was held there an elaborate lawn fête for the benefit of the Red Cross. Musicians from all over Maine and the White Mountains were present. Mme. Sundelius, Vernon Stiles, Marion Green, Rachel Emmerton, Mrs. Mooney and many other artists presented the program, and the music was furnished by the Burgess Band of Berlin, with Mr. Raeburn as soloist.

Henry Ward Pearson, director of music at Hood College, Frederick, Md., has chosen "The Magic of Your Eyes" for his glee club, and will present this song on the glee club's tour as far west as Cleveland this season.

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Help the Alliance in the Fight It Is Making! Hold Up Its Hands!

THE MUSICAL ALLIANCE, with the assistance of the Music Industries Chamber of Commerce and with the editorial support of MUSICAL AMERICA and THE MUSIC TRADES, the two representative publications in their class, is opposing the proposed 20 per cent tax on tickets for concerts, opera and other musical activities. It is opposing the designation under the Provost Marshal's 'work or fight' order of musicians, music teachers and organists as persons engaged in non-productive, non-essential labor. In this it is doing far more than endeavoring to protect the interests of all those engaged in our musical world and our musical industries.

Incidentally it is endeavoring to show the mistaken policy of the proposed tax in that it will not produce the revenue expected, while seriously interfering with, and indeed almost destroying, the musical life and activities of the country. It is exerting its power and its efforts to do the one thing which it believes of greatest importance at this time of struggle, stress and strain, namely, the upholding of the cultural and indeed spiritual side of our national life.

Has it not been said that this is not a war for material things, for mere dollars, for conquest so far as the United States are concerned, anyway, but for certain ideals, as expressed in the single word, "democracy"?

There are those, especially certain legislators, who take the ground that everything must give way to help us win the war, not only in raising a great army, but in backing it with the necessary money, munitions, food supplies, medical and other service, that music, the arts and everything which is comprised under the word of "culture" must for a time be submerged, or at least sidetracked.

We believe that it is as essential to maintain the morale, the cultural and indeed spiritual life of our people as it is to raise armies and a navy that we may never lose sight of the fact that the ultimate aim of this struggle must be the reconstruction of society itself on a higher, nobler, more humane basis than it has hitherto enjoyed and which is largely responsible for the present catastrophe.

If any argument can be adduced to prove that our contention is justified it lies in the fact that the German people, not merely the German government, but the German people themselves, have been diverted absolutely to a purely materialistic view of human life and so, losing sight of the cultural, of the spiritual, have devoted themselves to a vast scheme whose object is the domination of the world by physical force alone.

If this country to-day is fighting for anything it is for an ideal. That ideal is to use force to the limit, as President Wilson has expressed it so ably, to end once and for all the domination of force, to bring us to a realization that there is something more than material progress in the world, to which, if we are committed solely and selfishly, we shall simply be following the lead of the militarist autocracy of Germany.

It is precisely at the present moment that every effort should be made to hold up the musician, the music teacher, indeed, all educators, the writer, the thinker, the philosopher, the political economist, the scientist, the statesman, and not to be misled for a moment by the specious plea that we can abandon the vast constructive force in human progress which they represent, and foolishly believe that later on when the time comes and things assume something like their normal course we can again give them opportunity and permit them to make a living.

The militarist party in Germany is showing every day the futility of scientific, industrial, commercial efficiency when prostituted to merely material, selfish ends.

In the platform recently put out by the new British labor party in England, which Winston Churchill, the distinguished writer, considers the most important political document presented to the world since the Declaration of Independence, and which party already numbers two-fifths of the entire population of Great Britain, it declares that "in the future large sums must be set aside for the promotion of music, literature and fine art, upon which any real development of civilization fundamentally depends." In this new labor party in England are included not merely labor leaders, such as we have in this country, but the most distinguished teachers, professors, doctors, lawyers, scientists, artists, musicians, statesmen, representative of the great world of intellect. These men realize that even a victory on the part of the Allies with purely material results would be in the end a defeat, and contain within itself the germ of future wars even more disastrous than that which is now being waged.

So I would say to those who have not yet seen fit to become members of the Alliance: "Help us in the work we are doing! Help us in the fight we are making! Hold up our hands!"

John C. Freund

President of the Musical Alliance of the U. S.

Encouragement from Tennessee

Only the fact that I have been busily engaged in war activities—musical and otherwise—has made me dilatory in joining the Musical Alliance. I had the first announcement with regard to its formation read before the MacDowell Club, and have considered it a wonderful institution, the influence and potentiality of which will mark the success of your highest ideals.

As president of the Tennessee Federation of Music Clubs I take pleasure in pledging all of the assistance possible from the musical element in my State. The women of Chattanooga had a Red Cross parade recently as propaganda for the nurses' drive. I had charge of the children's section, and we sang as we marched, thereby stirring up more enthusiasm than any other feature presented. Great idea!

The Chattanooga Music Club, at your request, sent a telegram to Judge Moon, our Congressman, protesting against the twenty per cent tax. I have also written letters to Senators McKellar and Shields, the latter a personal friend, bearing on the same subject.

All good wishes for Mr. Freund in the great work he is doing for the democratization of music, from which will ultimately evolve the real soul of our beloved America.

(Mrs. John L.) MARY FLEMING MEEK,
President, T. F. M. C.
Chattanooga, Tenn., Aug. 22, 1918.

A Member from Gary, Ind.

I am enclosing herewith my application for membership, together with \$1 annual dues.

M. E. SNYDER.
Gary, Ind., June 14, 1918.

Another Member from Philadelphia

Enclosed please find \$1 annual dues and please send me a membership blank.

ELVETTA L. BLISS.
Philadelphia, Pa., June 14, 1918.

Ada E. Lindsay of Decatur (Ill.) Joins

Enclosed please find \$1 for membership in the Musical Alliance.

ADA EMILIE LINDSAY.
Decatur, Ill., June 14, 1918.

Heartily Endorses the Aims

Enclosed please find my check for \$1 for membership in the Musical Alliance, whose aims I heartily endorse.

MALVINA HARLAN SHANKLIN.
Wyoming, N. Y., June 17, 1918.

A Member from Rice's Landing, Pa.

I hereby apply for membership in the Musical Alliance, and enclose annual dues of \$1. Kindly send certificate.

J. D. RALPH ROSEBERRY.
Rice's Landing, Pa., June 17, 1918.

S. Marius De Vold of Memphis Joins

Please find enclosed slip whereby I apply for membership in the Musical Alliance of the United States, and also money order of \$1 covering annual dues, which entitles me to the membership certificate to be sent.

SOPHUS MARIUS DE VOLD.
Memphis, Tenn., July 13, 1918.

Harry C. Thorpe a Member

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HARRY C. THORPE.
New York, N. Y., June 28, 1918.

L. Carrier Worrell Joins

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L. CARRIER WORRELL.
New York, N. Y., June 28, 1918.

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WILMA A. MASTEN.
Cleveland, O., June 27, 1918.

Should Bring Many Important and Beneficial Changes

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EMMA L. ROEDTER.
Cincinnati, Ohio, July 13, 1918.

Augusta Kahn Joins the Alliance

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AUGUSTA KAHN.
New York City, N. Y., June 28, 1918.

A Member from Hazelton, Pa.

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MARY A. LYNCH.
Hazelton, Pa., July 8, 1918.

A Member from Vandergrift, Pa.

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MABEL MCCOMB.
Vandergrift, Pa., July 8, 1918.

Geo. W. Furniss of Boston a Member

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GEORGE W. FURNISS.
Boston, Mass., June 13, 1918.

Mrs. E. R. Wood Joins

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MRS. E. R. WOOD.
New York City, June 28, 1918.

THE MUSICAL ALLIANCE OF THE UNITED STATES

(INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

FOUNDED to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

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RAYMOND MORALES.

New York, July 24, 1918.

Two More Members from Washington, D. C.

Enclosed please find \$1 for membership in the Musical Alliance.

J. T. SAYWARD.

Enclosed please find \$1 for membership in the Musical Alliance.

Mrs. RUDOLPH HANAN.

Washington, D. C., July 24, 1918.

Considers Membership a Privilege

Enclosed please find my check for membership in the Alliance, which I consider a privilege indeed.

Mrs. RALPH POLK.

Greenwood, Ind., July 19, 1918.

John H. Densmore of Brookline (Mass.) a Member

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JOHN H. DENSMORE.

Brookline, Mass., July 20, 1918.

Maude E. Brown of Manchester (N. H.) Joins

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MAUDE E. BROWN.

Manchester, N. H., July 22, 1918.

Mrs. William Walker of Shields (Pa.) Joins

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Mrs. WILLIAM WALKER.

Shields, Pa., July 22, 1918.

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C. U. PHILLEY,

Manager, Lyceum Theater.

St. Joseph, Mo., Aug. 20, 1918.

Robert Tempest of Carlisle (Pa.) a Member

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ROBERT TEMPEST.

Carlisle, Pa., July 18, 1918.

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C. M. VET.

New York, N. Y., July 26, 1918.

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ELIZABETH WIGGIN COAN.

Holyoke, Mass., July 17, 1918.

Miss E. R. Keim of Wilmington (Del.) Joins

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Miss E. R. KEIM.

Wilmington, Del., July 17, 1918.

Mary Bailey of Lancaster (Mass.) Joins

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MARY B. S. BAILEY.

Lancaster, Mass., July 23, 1918.

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SAMUEL BELOV.

Philadelphia, Pa., July 23, 1918.

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STELLA HOGGS.

Honolulu, T. H., July 29, 1918.

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Mrs. C. MONTAGUE COOKE, JR.

Honolulu, T. H., July 29, 1918.

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WILLIAM D. ADAMS.

Honolulu, T. H., July 29, 1918.

Mrs. K. K. Connerly of Helena (Ark.) Joins

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Mrs. KATHERINE K. CONNERLY.

Helena, Ark., July 29, 1918.

Amanda Rothholz of Atlantic City Joins

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AMANDA E. ROTHHOLZ.

Atlantic City, N. J., Aug. 12, 1918.

Jacques Hoffmann of Lakeport (N. H.) a Member

Enclosed please find \$1 for membership in the Musical Alliance.

JACQUES HOFFMANN.

Lakeport, N. H., Aug. 12, 1918.

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NEW ORLEANS, LA., Aug. 11.—Because of his original and artistic management of the "Passion Play," still talked of here as one of the city's great musical and dramatic triumphs, Father A. A. Ethier has been called the "Belasco of the Church." Father Ethier is a Canadian of French descent; a good pianist, he has also an excellent tenor voice and possesses much declamatory ability. On a recent visit of Mme. Matzenauer to New Orleans he and Mme. Matzenauer gave several duets at a reception. Father Ethier has certain original

opinions concerning scenic lighting and costume effects, which have worked out most successfully. He has been asked to bring the "Passion Play" to the Auditorium, but his clerical duties have prevented this. He is a familiar figure at musical events and his choir work has been most effective.

A concert will be given in Poe Park, the Bronx, at 3 p. m., on Sunday, Sept. 15, by Dr. Conterno and his band of fifty-two pieces as a compliment to Commissioner J. P. Hennessy, Park Commissioner of the Borough of the Bronx. This is a special program included in the series of the Mayor Hylan's People's Concerts.

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

Gives "Inside Facts" of the Closed Meetings at the Teachers' Convention

To the Editor of MUSICAL AMERICA:

As the teachers of the State are returning to their studies after the summer vacation spell, it appears to be an opportune time for public statement of the inside facts of the business meetings of the recent convention of the New York State Music Teachers' Association in New York City. As the press representatives were not invited, as they say, to the business sessions, these important parts of the annual meeting were reported only on hearsay; the following is a record of some of the events which may (and should) be of interest to the many music teachers who were not present.

Excepting the gentlemen who were members of the council (the officers of the association), there were but four or five men in the room and the meeting was deplorably short of familiar faces, the active spirits of former years. Actively interested in the proceedings were Mr. Young of Morristown and Messrs. Shea, Russell and Hughes of New York City.

The reports of the officers, especially the secretary and treasurer, were heard with interest. A question from Mr. Russell developed the fact that the present roll of members included scarcely fifty names of teachers through the State, outside of New York City, which to those who know the history of the society denoted a great decrease of interest among the up-State and across-State teachers.

Responding to queries of Mr. Shea as to the process through which the new constitution was adopted, the president insisted that the matters of the change of policy of government, etc., including the introduction of the plans for examinations and graded certificates of membership, had all been brought about in a legitimate manner. Mr. Shea persisted in his inquiries, and the president, with the aid of his predecessor, claimed that the examination item in the new régime had been taken from the table, where it had been laid by vote of the meeting in 1915. Mr. Russell objected to this ruling of the president and explained that he (Mr. Russell) had moved at the 1915 meeting in the Hotel McAlpin, New York City, that inasmuch as nothing in this matter had been accomplished and that it was not the wish of the majority to enter into plans for examinations, the whole matter be dropped and the com-

mittee dismissed with thanks, which motion had thereupon been carried.

A member of the new council and of the examining board here rather warmly replied that Mr. Russell was not telling the truth, but as this gentleman was one of the several recently added to the roll of the association, not present at the 1915 meeting, his objection could not be accepted as more than an opinion born of desire.

Mr. Hughes wanted to know how such a reorganization as the one effected at the Niagara Falls meeting could have happened in America; he considered the new constitution a most undemocratic document, establishing a self-created and self-perpetuating autocracy, displacing our former democratic form of organization, the "new council" having practically usurped the rights and by the new constitution deprived the members of the association of all voice in the affairs of the organization, except with the consent of the council.

The gentleman who had disputed Mr. Russell's word a moment before here called out: "If anybody doesn't like it, let him get out!"

To the older and more experienced members of the association this was a new experience in the meetings and they, evidently with one accord, declined the invitation. The president insisted that the council was working according to the new constitution and that all attempt to express opinions or to change the order of the affairs were out of order. Mr. Shea, again endeavoring to find enlightenment as to the manner in which the change was effected, how the unanimous will of the association, as expressed in the 1915 meeting, had been so positively reversed at the meeting of 1917, was ruled off the floor by the president, who declared that Mr. Shea's "time was up." Upon a motion from a member (unanimously carried) Mr. Shea was reluctantly allowed to proceed. There were cries from the floor about the members having been gagged and shackled, "tied hand and foot," etc.

The president parried all direct questions and spent much time in telling his personal history, his faith in examinations, his experience in Canada, where he had studied for a musical certificate as Mus. Bac., etc., and made the rather astounding and not very complimentary statement (or confession) that until he was called upon by his predecessor to join the N. Y. S. M. T. A. and become its president he had never had the slightest interest in the association, but being asked to come in and help bring about a new régime with examinations, he had, at a great personal sacrifice, consented to take the burden. The president dilated upon the burden of his official duties and the spirit of sacrifice with which he gave himself to the association, but tacitly denied the right of members to question any of the proceedings of the association at the 1917 meeting and refused any real information.

Mr. Russell suggested that the sacrifices of the president had been made by many former presiding officers and that he believed there were recompenses of many sorts. He also referred to the president's public statements that "hitherto the society had talked but done nothing" and that it now was about to "do" things. Mr. Russell expressed his conviction that the president was too new a member (two years) of the association to make such a statement, his experience was too limited and his manner of and reasons for entering the association were too personal to allow him to enter into any just judgment of the affairs of a society, which for a quarter of a century had engaged the attention of many of the most accomplished, earnest and reputable musicians of New York State.

The president then declared that the members who objected to the new order of affairs and offered criticisms, etc., were "destructionists." Mr. Russell considered this soft impeachment another evidence of the newness and inexperience of the president and referred the presiding officer to the history of the organization.

These self-professed redeemers of the

association exposed their weakness by resort to epithet, characterizing as "Bolsheviki" and "obstructionists" all not in agreement with them.

The two matters of business on which the association members were allowed to vote were the selection of next year's place of meeting and the election of officers. The secretary-treasurer declared that the expense of travel, etc., would increase the risks of the association and suggested that the next convention be postponed one year. Answering a question from the floor, it was stated that the interior cities all wanted Metropolitan artists and a musical festival when the association met outside of New York City and that these cities offered no guarantee.

Mr. Russell then stated that in former years the association was invited to various cities with offers of financial support, referring especially to the Newburgh and Glens Falls conventions, where, in the first named city, \$500 was guaranteed and in the latter \$800. The secretary replied that all of this was now changed. Mr. Russell then made a motion that the 1919 meeting be held in New York City, that the examination plans be deferred one year and that at the 1919 meeting the matter be thoroughly discussed by a representative gathering of musicians.

This motion being seconded, Mr. Russell stated that he had no faith in the principle of graded examinations and certificates of membership in teachers' associations, feeling that all examinations should be supported by thoroughly planned courses of study, as in schools, colleges, etc., but he added that he would heartily work for the fullest trial of the scheme if it were ordered by a majority vote of a representative meeting of New York State musicians.

The president ruled against this motion as not being in accord with the new constitution, but finally allowed the members to pass that part of the motion which declared for New York City as the place for holding the 1919 meeting. The president, however, found a clause in the new constitution which took this matter also out of the members' control and placed it in the exclusive control of the council and its appointees; therefore, the action of the members on this point was reduced to a "recommendation" to the council.

All attempts of the dissenting members present to uncover the real process through which this revolution had been effected proved futile; the president held the new constitution in his hand and the constitution held the members bound without recourse to submission, at least in a meeting controlled by what Mr. Hughes too aptly called a "self-created" and "self-perpetuating" council.

The election process was a farce, a printed ticket was shown and read as prepared by the council with but one nominee for each office; a member of the "council" moved that the secretary cast a ballot for the whole ticket.

Mr. Russell asked if there might be added other names in nomination from the floor, the president declared that such a thing was impossible, the new constitution provided otherwise, so the ticket was elected. Several of the small assemblage refused to vote and but four members, three men and one woman, voted "no."

It was during this discussion and election that the only humorous incident of the morning's proceedings occurred. The gentleman who had extended the

privilege to "get out" to members dissatisfied with the autocratic proceedings again rose in his ire and shouted:

"If you're looking for a fight, come on, we're ready for you!" This bomb from the entrenched host might have had serious results, but for the fact that the gentleman at once hurried—almost shot—out of the room, as if fearful that his challenge might be taken in earnest.

From the foregoing it will be seen that the membership has been, by the new constitution, bereft of all initiative and participation in control. Any attempts to amend the constitution or to nominate a separate ticket of officers and council members must be first approved by the council itself. This amounts to nullification.

This new constitution is modeled after that of the American Guild of Organists and was elaborated by presumably the three members of the A. G. O. at present directing the destinies of the N. Y. S. M. T. A. (presumably because those gentlemen were active in defense of this constitution). This autocratic instrument of centralized control bears no trace of the spirit of the Magna Charta, the Boston Tea Party or the present world struggle for democracy.

The afternoon session, devoted to the subject of examinations, brought before a larger meeting three members of the examining board, who again told the audience their opinions as to the value of examinations and expressed their faith in the new order of things in the association.

Mr. Hughes rose for information; he said that he was puzzled as to how in his invitations to teachers to join the association to account for the make-up of the official board, especially the examination committee. The three organists already mentioned form the main committee on examinations and there appeared no evidence of any broad plan of selection which would assure absolute fairness and authority in the examining boards, making the examinations and the resulting certificates really valuable. Thus far the only names announced as controlling this important feature of the new régime were from the list of the self-created council, including several new members of the society, evidently brought in to fill the offices with supporters of the examination plans.

The entire composition of the council and the subdivision of this body into committees called forth serious questions as to the fairness and the sincerity of the new régime. Mr. Hughes also wanted to know how he could explain the apparent business interest of those members of the committee on examinations, including some of the officers who were advertising their readiness to "prepare" applicants for examination.

It is self-evident that an applicant would consider it a good proposition to take these preparing lessons from one of the inside circle of control of the examinations and this, therefore, gives an apparent commercial aspect to the whole plan of examinations.

This question of Mr. Hughes' was of the nature of a bomb, which the president (one of the advertisers) avoided; his predecessor, however, declared that the "ads" of the committee members did not refer to the N. Y. S. M. T. A. examinations, but to others of similar nature. This silenced the questioner, for he realized the fruitlessness of all attempts to penetrate the veil of mysteries placed between the members of the N. Y. S. M. T. A. and its "autocratic" council; but the fact of the advertisements remains.

The official Record of the association has no hint of other examinations than those of the N. Y. S. M. T. A., which are

[Continued on page 25]

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[Continued from page 24]

given prominence in the issues of the paper. Big space ads, including that of the president, who is the self-appointed chairman of the examination committee, announce that the advertisers (all members of the committee) are ready to accept pupils and prepare them for examination. While it may honestly be claimed that these gentlemen do not limit themselves as preparers for N. Y. S. M. T. A. examinations, yet the place of the advertisement and the surrounding matter make it appear that the examinations of the N. Y. S. M. T. A. and the official positions of the advertisers are commercially related; furthermore, in the convention issue of the *Record*, the chairman of the pianoforte examination committee advertises plainly thus:

CANDIDATES PREPARED FOR PIANOFORTE EXAMINATIONS, N. Y. S. M. T. A.

Can this evidence be parried? Do these facts do else than give point to Mr. Hughes's question?

In view of the fact that the first apparent fruits of this new régime are of business interests, how can we expect the better element of our profession to accept this new organization with respect and confidence or to look upon it as sincere effort to standardize ideals?

The business meetings of the N. Y. S. M. T. A. were important because they revealed, to a relatively few members, the true state of affairs in the organization. A few men, supported by a few women of the organization, have gained control through the lack of interest among the general membership. They have reversed the will of the members as expressed in the comparatively large meeting in New York City in 1915; they have constructed a new constitution supporting a practically new organization, with a board of officers self-elected and made constitutionally self-perpetuating, which board of officers has created within itself an examination committee, also so entrenched by the articles of the constitution as to make the self-constructed machine temporarily invulnerable. The whole plan is carried on without the sympathy or consent of any considerable portion of the past and present membership, and the membership outside New York City has dropped to a negligible number.

The idea is advanced by this self-created autocratic body that through such a process of manipulating our affairs, so far from ideal and so generally questionable, an ideal standard of musicianship may be created for New York's music teachers, forgetting that here in America we have long ago learned to know that fair dealing, respect for the opinion of the majority, and other elements of ethical conduct, are prime factors in true citizenship among all classes of men, including musicians.

With all of this said, there is no attempt in this letter to ascribe dishonorable motives to the promoters of this new régime; the whole matter is one of general importance, the principles at issue, etc., and not of personal motive.

It would seem that if this State Association of Music Teachers is to go into the experiment of standardizing ideals in music through the process of examinations, the movement should be made in the most open way possible, widely published and headed by truly representative members and demanded by musicians generally. No element of secrecy or of unfairness or semblance of personal influence should be countenanced.

Behind any movement so important, so far-reaching in its consequences should be set the willingness of the best of the profession that the trial shall be positive and permanent in its results.

The present movement falls short of these requirements so far as facts are now generally known.

Respectfully yours,
LOUIS ARTHUR RUSSELL.

New York, Sept. 6, 1918.

P. S.—The following notes from Mr. Shea (who has given excellent assistance in the framing of this letter) and Mr. Hughes, both of whom were honest inquirers at these meetings and not "obstructionists," explain themselves:

"I endorse the above letter in re N. Y. S. M. T. A. matters, except upon two points, i. e., (a) I do not believe the prime movers for examinations are actuated solely by self-interest; (b) while I am absolutely opposed to the methods of the present promoters of these examinations, I am in sympathy with their aims through examinations.

(Signed) "GEORGE E. SHEA.

"New York City, Aug. 18, 1918."

"You have made a very good report and I hope it will do some good.

(Signed) "ROBERT J. HUGHES.

New York, Aug. 14, 1918.

L. A. R.

Deplores Effect of Cheap Music on Our Fighting Men

To the Editor of MUSICAL AMERICA:

There has been a great deal of animated discussion of late on the subject of the effects of the war on music, but of the effects of the cheap, syncopated music on our boys who are fighting for the noble cause of freedom there seems to have been very little said. Personally, I do not think so poorly of the artistic appreciation of the American lad as to believe that he is only capable of enjoying this kind of music.

I have heard that the French sailor-boys are taught to hoist the sail, pull the rope and to accomplish many of their arduous and difficult tasks to the accompaniment of beautiful and rhythmic songs. It is easy to believe that work, under such ideal conditions, no longer becomes drudgery.

The Civil War gave America many inspirational poems and compositions of which she may be justly proud to-day. Shall this great world-war for Democracy find us wanting in appreciation, only because a well meaning but misguided public insists upon teaching our boys silly songs without rhyme, rhythm or reason of any kind?

The stimulating influence of the patriotic songs which are taught to us in early childhood, guides our conduct in later life quite as much as the stories of heroism and self-sacrifice in which history abounds.

I believe that music, "that language intelligent to all men," is one of the most important factors in the winning of world battles. The drum and the fife are quite as important as the gun and the bayonet. It is not too much to say that by its music shall you judge the morale of a regiment.

Sincerely,
SACHA VOTICHENKO.

New York City, Aug. 30, 1918.

Mr. Dunn Closes a Controversy

To the Editor of MUSICAL AMERICA:

I had hoped to hold myself aloof from the merry little controversy which the recent performance of my work, "Love-sight," has engendered in your columns, but the publication of a letter signed by Madeline Grey in your Aug. 31 issue unfortunately renders this impossible. I would, indeed, be lacking in gratitude to the young lady, Irene V. McCabe, who so magnificently interpreted "Love-

sight," and then so graciously defended it, if I were not to say a few words in regard to this letter—a letter which by its injection of personalities and by its general vituperativeness most outrageously transgresses the amenities which are presumed to govern journalistic correspondence.

It would indeed be difficult to write with moderation and patience in the face of such a letter if it contained any arguments which addressed themselves to calmer reason. But the writer of this chaste little epistle is evidently so excited and embittered because exception has been taken to Mme. Vicarino being designated the "principal soloist" of the concert that a great deal she says may be passed over briefly as the product of a rather unduly excited intellect.

I shall not, therefore, dignify her letter with a detailed analysis. Nor shall I animadvert upon its daring publicly to predicate anything concerning Miss McCabe's knowledge of music. * * * Nor shall I allude to its writer's monumental presumption in assuming to think she is able to voice and divine, as it were, the thoughts of MUSICAL AMERICA's able editor. * * *

Now let us examine the real bone of contention. There were two soloists at the concert. One, Mme. Vicarino, gave a superb interpretation of the "Caro Nome"—an interpretation marked by beauty of voice, fluency of technique and in every way—to quote Mr. Rogers—"a distinguished one." The other, Miss McCabe, sang the soprano part in my poem for soprano and orchestra. As the composer and also the conductor of this work, I may be presumed to speak with some authority on the subject of her interpretation of it. Let me say, then, that she sang the notes precisely and exactly as I wrote them, with a gorgeousness and opulence of tone, clarity of diction and, above all, a fullness and completeness of understanding of my innermost meaning that I could not imagine it possible to surpass. To quote Mr. Volpe: "You are very fortunate in having Miss McCabe to sing your work—such an able interpreter." Finally, to quote Mr. Rogers: "Miss McCabe sang the solo part admirably." Could any mortal artist do more?

Now it seems that Miss McCabe in the course of a letter defending my work from what she thought was improper criticism objected to Mme. Vicarino being denoted the "principal soloist." I note that Mr. Rogers has very openly and manfully admitted that perhaps he was wrong in so doing and followed this by expressing regrets. It seems to the

writer that the nature of the works sung by the two soloists was so different as to render a comparison really impossible, and fully to justify Miss McCabe in objecting to being subordinated to the other. In any event, the fact remains, whether Madeline Grey likes it or not, that there were two soloists at the concert, each of whom accomplished the tasks assigned to them in a superb manner, between whom comparisons are so impossible as to render it an injustice to subordinate one to the other. And who, consequently, at least until an adequate basis of comparison is established, are to be viewed from the standpoint of absolute equality.

Finally, may I trespass a trifle further in your space to compliment MUSICAL AMERICA on the fairness and open-mindedness it has displayed throughout the entire controversy. May I also congratulate Mr. Rogers on the frank, manly and open way in which he endeavored to meet the criticisms of his criticism. While I naturally differ violently with him, still I can assure him that the controversy between us, if controversy there be, is purely an academic one.

Finally, may I remark that even though MUSICAL AMERICA, through its critic, did strongly condemn my work, nevertheless its conduct is in marked contrast to that of another musical weekly to whom the production of an American orchestral work is of so little importance as to be dismissed with only bare reference.

JAMES P. DUNN.

Monmouth Beach, N. J., Sept. 2, 1918.

Appreciation

To the Editor of MUSICAL AMERICA:

I wish to express my appreciation to you personally for the very flattering review which your critic, Mr. Kramer, has given me in the last issue of MUSICAL AMERICA. It is really embarrassing to meet such a glowing criticism of one's work, and it proves to me most conclusively that musical journalism as exemplified in MUSICAL AMERICA has entered upon a new era. It has never been my good fortune to be an advertiser in your paper, for I have nothing to sell and I do not think the ethics of our profession should permit a musician to keep his name in print for the sole purpose of reading it from week to week. It is, therefore, all the more startling to find a page devoted to my efforts in a musical journal which cannot profit either directly or indirectly from such generous publicity.

Allow me to express my sincere appreciation and my admiration for the ideals which you and MUSICAL AMERICA stand for.

Cordially yours,

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Fortune Gallo Makes Opera Help Allies' Cause

FORTUNE GALLO, general director of the San Carlo Opera Company, which is having its second season in New York this year, while a staunch American citizen is an ardent worker for the land of his birth. The impresario was born at Torremaggiore, Italy, in 1878. He was one of four brothers, and had two sisters. His father, as a soldier, fought in the former national conflict for the freedom and uniting of his native country, and when Italy entered the present war three of his brothers quickly rose to positions of rank in the military service. Sadness crept into the Gallo family early in the preparations for defense when Giovanni Gallo, whom Fortune frequently referred to as his favorite brother, was shot down while as a captain of his regiment he was leading a charge of 500 troops on the Austrian front. A military funeral was provided by the King, and signal honors

done the memory of the daring and handsome young officer. A few months later, just as the young impresario was hoping nothing further would befall his kin in battle, Giovannino Gallo, aviator, and thrice honored by the Italian sovereign for daring and heroic flying, fell to earth and was killed. Colonel Giuseppe Gallo, another brother, is still serving his country in the defense of Venice.

While all this has been going on Fortune Gallo has been giving employment to hundreds of his nationals in this country, disseminating the spirit of fine music, and, besides, has given many thousands of dollars of his opera receipts for Italian and American Red Cross purposes, by way of benefit performances in various cities.

After a common-school education in his native city, and a course at college in San Severo, Fortune Gallo came to America in 1895, being then but seventeen years old. He came alone. He sought employment as bank clerk, insurance collector both for a gas and insurance company, during which time he met many people of note. Among these were Senator Thomas Platt, Timothy Sullivan, Mayor Van Wyck, and others, and these gentlemen, at once recognizing the young man's aptitude in picking up the American language, and the favorable impression he created with all whom he met, made him a member of the Seymour Club, a Tammany organization.

Bent, however, on a musical career, Gallo accepted a position with Channing Ellery of Ellery's Band, later becoming manager of the Ferullo Band and the Creatore Band, and later on adding to his managerial burdens by taking on the Lambardi Grand Opera Company, then operating principally on the Pacific Coast. In all these enterprises he was successful.

He later took the Lambardi organization to Honolulu, where, in a series of eighteen performances, he treated the Pacific islanders to some superb productions, including "Madama Butterfly," "Thais," "Carmen," "La Bohème," "La Tosca," and others. It gave ex-Queen Liliuokalani her first opportunity to enjoy music-drama, and the beloved Hawaiian sovereign placed the royal stables at the command of Gallo and his songbirds. Gallo produced and gave their premieres on the Pacific Coast such operas as "Conchita," "Salomé," "Thais," and "Samson and Delilah," and he it was who introduced Tarquinia Tarquini to American opera devotees and brought Lucca Botta to the Pacific for the first time. Embarking at Honolulu for San Francisco, after the engagement, all Honolulu gathered at the steamer to bid the singers "Aloha," to the accompaniment of the Royal Hawaiian Band.

This was in 1912, and upon the death of Impresario Lambardi, the following year, Mr. Gallo journeyed back to New York, and there reorganized the San Carlo Grand Opera Company, whose original forces included such notables as Nordica, Campanari, Nielsen, and others, but which, under the direction of Henry Russell, finally developed into the original Boston Opera Company. Mr. Gallo now enjoys, by legal right, the title of San Carlo. He desired an opera company of his own, and he finally organized a company of modest proportions.

From that time up to the present the San Carlo has grown steadily, paid its own way at the box office, has put its yearly profits back into perfecting the organization, until to-day the Gallo company is the best known and best established of touring operatic bodies. There are no deficits at the close of the season; never has Impresario Gallo sent out the "S. O. S." for the checks of generous

guarantors. The San Carlo appears in all the largest cities of the country, plays under the best auspices, and in the largest theaters and auditoriums. Its reputation for filling all scheduled engagements is well known.

Mr. Gallo has been a citizen of the United States since 1900, having at that time lived in this country for five years. He has returned to Italy upon five different occasions, and is constantly and closely in touch with big operatic doings there. Last season, in the face of tradition, he brought his forces to New York and shattered all past records for touring organizations for attendance and receipts. Signor Gallo is now duplicating that achievement at the Shubert Theater in a three-weeks' engagement, following which the San Carlo Company, intact, will be taken on its customary trans-continental tour.

In all that Mr. Gallo has accomplished he has enjoyed the business association of Charles R. Baker, as advance manager and publicity director, and this pleasant arrangement still continues.

Beddoe Quartet to Make New York Debut During October

A quartet of four of the best known concert singers was formed last spring and was heard in several concerts, but as yet has not sung in New York as an ensemble. The four singers are Marie Stapleton-Murray, soprano; Mabel Beddoe, contralto; Dan Beddoe, tenor, and Henry Weldon, basso, all prominent in the concert and oratorio field. They will make their New York debut at Aeolian Hall early in October at a big war charity concert. This quartet will be known as the Beddoe Quartet and is under the direction of Annie Friedberg.

MME. MIURA IN WASHINGTON

Japanese Soprano to Be Heard in Many Camps of District—Guest of Mrs. Baker

Mme. Tamaki Miura, the Japanese prima donna soprano, who has been engaged for appearances in "Madama Butterfly" with the Chicago Opera Association in Chicago for the coming season and who will also make an extended tour with the La Scala Opera Company, spent a few days in New York last week on her way to Washington, where she is to be the guest of Mrs. Newton D. Baker, wife of the Secretary of War. Mme. Miura will sing at several of the camps near Washington and will appear privately two or three times during her stay at Washington. She will also visit Mrs. Ishi, wife of the Japanese Ambassador.

During her engagement with the La Scala company, which will begin on Oct. 28 with a week in Washington, Mme. Miura will sing in performances of "Madama Butterfly" and also "The Geisha." This will be the first time she will be heard in English. During the opera she will interpolate real Geisha songs, which will be given in Japanese.

Mme. Miura's engagement with the Chicago Opera Association will be for one week, beginning Nov. 18. She will sing in two performances of "Madama Butterfly."

Arthur Hubbard Reopens Boston Studio

BOSTON, Sept. 7.—Arthur Hubbard, the singing teacher, has returned to Boston after a summer on a Vermont farm, and has opened his studios. Mr. Hubbard had so many pupils last year that he was obliged to turn many of them over to his two assistants. He expects an equally good season this winter, two-thirds of his time being already engaged.

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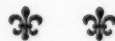
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in Field of Song Composition

USUALLY we consider that a person who has one gift is especially favored by fortune. How then shall one rate a young man who, still well under thirty years, has written two operas—libretto and music, a score of songs, is an accompanist of rare ability and the possessor of a remarkably fine baritone voice?

Such a one is Henry I. Myers, composer and accompanist, whose work is rapidly bringing him to public attention as one of the group of young men who are convincingly demonstrating that there is no lack of musical genius in "one hundred per cent Americans."

Probably Mr. Myers is more widely known for his work as a song writer than in the other fields in which he has won commendation. One of his songs which will appear on a number of programs during the coming season is "The Farewell," a beautiful setting of the Byron text, which is dedicated to Mme. Carolyn Ortmann. Another song to win favor with concert artists is the "Da Vinci's Madonna," dedicated to Mme. Christie Langenhan. "Hushed Are the Winds" and "The River Is Free" are two of his more recent compositions, and both text and music of the latter song are from Mr. Myers's pen.

In addition to his song writing, Mr. Myers has already completed a children's opera, woven about the familiar Christmas legends, and is completing the orchestration of a second and more elaborate operatic work.

"One of the great advantages in writing one's own verse is that the author of the poem can never say one failed to grasp his meaning," laughed Mr. Myers. "Seriously, though, I think that the person who writes verse has a better grasp of the essentials that make a poem suitable for music than the man who only approaches his text from the viewpoint of the composer. I have no set time for work, but write whenever 'the spirit moves.' Sometimes it is at very inconvenient times, on the street perhaps, or late at night. If the latter, I promptly obey the impulse, get up and work until inspiration lags.

"Of course, I feel that the real job for a man just now is out with the fighting forces," he added. (An injury to one of his limbs has incapacitated Mr. Myers from the military standpoint.) "But as they won't let me go, I am trying to do



Henry I. Myers, American Composer-Accompanist, Who Is Winning Distinction in Many Branches of Art

the next best thing and write songs that I hope will give inspiration and cheer to the folks at home, who need all the comfort now that music can supply."

Mr. Myers has a busy winter ahead of him, for not only is he completing the orchestration of his opera and working on a group of songs, but tentative plans are being made for him to act as accompanist for one of the well-known singers. And he has the outlines of half a dozen poems under way for as many magazines. There are no idle hours in the day for this young composer-accompanist.

M. S.

JAN CHIAPUSSO JOINS GANAPOL SCHOOL IN DETROIT



Jan Chiapusso, Who Is Recent Addition to Faculty of Ganapol School of Musical Art

DETROIT, MICH., Aug. 29.—Boris L. Ganapol, director of the Ganapol School of Musical Art, has announced the engagement of Jan Chiapusso, teacher and concert pianist, as a member of the faculty of his school. Mr. Chiapusso is a

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comparative stranger in this country and only a few cities have heard him play. Mr. and Mrs. Ganapol first met him while he was passing through Detroit on his way East. As their guest, he consented to give a short program for a few friends of his hosts, and delighted the audience with his playing.

Mr. Chiapusso is said to be not only a fine performer, but a man possessing sterling gifts as a teacher.

Men at Camp Merritt Have Enjoyed Recitals by Estelle Wentworth

Estelle Wentworth, one of the principal dramatic sopranos of the San Carlo Opera Company, has spent a busy summer at her residence, Woodcliff Lake, N. J., engaged in various war work activities. Her proximity to Camp Merritt has resulted in many demands for her services in entertaining the boys, and it is estimated that she has sung before no less than 15,000 during the last few months. She has also appeared a number of times at Camp Edge, Seagirt, N. J., where she was recently entertained by Governor Edge at his home.

Paolo Martucci Opens Fall Classes in New York

Paolo Martucci, the New York pianist and teacher, has recently completed a busy summer course. After a brief sojourn at Sea Cliff, L. I.; he has returned to open his fall classes in New York with promising prospects of increased enrollments.

ATLANTIC CITY CONCERTS

Jules Falk and Vera Curtis Welcomed with Leman Orchestra

ATLANTIC CITY, N. J., Sept. 3.—It was a record-breaking audience that greeted the Leman Symphony Orchestra last Sunday evening in the music hall at the end of the Steel Pier, when Jules Falk, violinist, and Vera Curtis, soprano, appeared as soloists, with J. W. F. Leman, conductor.

Mr. Falk gave the Mendelssohn E Minor Concerto and as an encore offered Kreisler's "Indian Lament." Miss Curtis was heard in the "Romance" from Mascagni's "Cavalleria Rusticana," responding with "Annie Laurie" and "A Long, Long Trail." The closing number, Liszt's Rhapsody No. 1, brought an ovation.

During the past week the program was featured by Kathrine Grey and Jere Shaw, tenor. A feature of the concerts was the trumpet solos of Paul Leman, who was here on furlough. J. V. B.

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HISTORICAL ORGAN-RECITALS IN FIVE VOLUMES. "Johann Sebastian Bach—Vol. II." Collected, Edited and Annotated by Joseph Bonnet. (New York: G. Schirmer.)

Mr. Bonnet's second volume is devoted, as it should be, to the greatest organ composer who ever lived, Bach. And in choosing the material for this volume the distinguished Frenchman has exhibited the same care and understanding that we have noted before in connection with his memorable volume, "Forerunners of Bach."

As was to be expected, Mr. Bonnet not only includes in the volume such works as the Toccata and Fugue in D Minor, the great Fantasia and Fugue in G Minor, the Passacaglia in C Minor and the Prelude and Fugue in D Major, but he gives us the little known Pastorale, a work which is, as the editor calls it, "a vivid evocation of the Christmas spirit." And there are many of us who know but little the beautiful Sonata in D Minor. As for the superb "Choral Vorspiele" ("Choral Preludes"), we have in this book the "In dulci jubilo," "Cre-

do" ("Wir glauben all' an einen Gott"), "Agnus Dei" ("O Lamm Gottes, unschuldig"), "In Dir ist Freude," "O Mensch, bewein' dein' Sünde gross," and "De Profundis" ("Aus tiefer Noth"). What a treasury of glorious music this is, and Mr. Bonnet's editing and registration is so remarkably carried out that the works loom up before us in their most inviting form. One might almost predict that this new Bach volume as prepared by Mr. Bonnet will inspire many to the study of the master who have not been willing in the past to undertake it. The Little G Minor Fugue and the Prelude and Fugue in G Major are also in this volume.

The volume is dedicated to Dr. William C. Carl.

"LESSONS IN RHYTHM." By John Mokrejs. "Pedal Studies." By Mrs. Crosby Adams. "The Music Student's Spelling Book." By Mrs. Crosby Adams. "Finger Plays." By Julia Lois Caruthers. (Chicago: Clayton F. Summy Co.)

The educational is uppermost in the

Summy publications this fall, if these works are to be taken as an index. In any case they are excellent and welcome publications.

Mr. Mokrejs's "Lessons in Rhythm" is interestingly planned and ought to be useful in teaching young students; the "Pedal Studies" of Mrs. Adams deserve a place in the teaching library, for this subject is still much neglected by our piano instructors. The author makes much in her preface, which she marks "To be read," of the fact that her studies are the only pedal studies she knows that have no pedal markings. In other words, she is one of those persons who hold—and we agree with her—that correct pedaling comes from hearing and feeling where the pedal should be used, not from observing pedal markings in printed music. Brava, Mrs. Crosby Adams! Her "Music Student's Spelling Book" is practical and will be a great aid in helping the pupil to read music readily, whereas the printing of a picture of the keyboard of the pianoforte with the notes marked develops the pupil's association of the various tones, treble and bass, with the keys of the instrument.

The purpose of the "Finger Plays" is to "initiate typical technical forms and activities at the table, to be worked out later as tone studies at the piano."

"THE AMERICANS COME." By Fay Foster. (New York: J. Fischer & Bro.)

So successful has Miss Foster's timely song proved in the short period that it has been before the public that the pub-

lishers have issued an edition with French text by Yvonne de Tréville, the noted American soprano. The song is published in three keys to suit all voices. Editions have also been published for male voices with piano accompaniment and for chorus of three-part women's voices with tenor or baritone solo.

"THE SOUTHWARK CANTICLES." By A. Madeley Richardson. (New York: G. Schirmer.)

This is a valuable book, issued in response to many "requests for musical renderings of the Canticles on lines similar to those of the Psalms in 'The Southwark Psalter.'" The book contains the Versicles and Responses, the Te Deum—authentic melody, Merbecke's version and chant service—the Benedicite, Benedictus, Magnificat and Nunc Dimittis.

NEW YALE SONG BOOK. Compiled and Edited by G. Frank Goodale. (New York: G. Schirmer.)

This is a collection of songs in use by the glee club and students of Yale University which Mr. Goodale, who is director of the Yale Glee Club, has compiled and edited. The book contains the old favorites which have been sung for years and some excellent pieces such as Seth Bingham's "Mother of Men," to a Brian Hooker poem (Mr. Bingham was a Yale 1904 man, Mr. Hooker 1902); Mr. Goodale's "Laughing Song," "It Was a Lover and His Lass" and "Sleep, My Love"; E. M. Bostwick's "We Were Gathering Up the Roses"; Karl Langlotz's "Old Nassau," arranged by Ernest Carter. There are also Cole Porter's "A Football King" and "Bull-Dog," Porter Steele's "Shut That Door!" and Stanleigh P. Friedman's "Down the Field," one of the best marching songs written in many a day.

The frontispiece of the book is a wonderful photographic reproduction of the Yale Bowl, filled to capacity at a Yale-Harvard football game, and there are fine pictures of the old campus, the armory, the boat race at New London, the elms of the green, the library, the dining-hall and other parts of the university familiar to those who have gone to college there. Mr. Goodale has dedicated the book to the Yale University Glee Club and the students and alumni of the university.

"CAPTAIN CROSSBONES." Comic Opera in Two Acts. By Arthur A. Penn. (New York: M. Witmark & Sons.)

This is a charming operetta, which ought to make an instantaneous hit with schools and academies who are desirous of producing a new and ingratiating work. The plot is attractively handled and the whole work is planned with dramatic sense. Mr. Penn is responsible for this and also for the admirable music, which is as tuneful as it is neatly done. He knows how to write effectively for his chorus as well for his principals and can do so without making it too difficult, which we would add is a special gift.

The lyrics are very clever and savor in more than a single place, of the immortal W. S. Gilbert. In fact, Mr. Penn's style is somewhat in the Gilbert and Sullivan manner, and we would not be surprised, being very partial to that style, if it is that that makes us like his "Captain Crossbones" so much.

"SLAVONIC LAMENT" (Schuett - Friedberg). Arranged by Willem Willeke. Andantino (after Leonardo Leo). By Max Pirani. (New York: Carl Fischer.)

This "Slavonic Lament," if we err not, is originally a piano piece by the Viennese composer, Eduard Schuett. Carl Friedberg arranged it for violin and now Mr. Willeke has transcribed it for cello splendidly. It is a melody of real beauty, and the harmonic scheme, too, is admirable.

Leonardo Leo flourished in Naples, 1694-1744, and this Andantino is probably from one of his numerous sonatas. Mr. Pirani, a young Australian pianist, now in the Canadian Army, has arranged it freely. Just why he sought the unviolinistic key of B Major for a transcription we do not know, but despite that he succeeded in effecting a lovely transfer. The melody of the piece is a typical example of the old Italian school. Mr. Pirani's handling of the piano part is well managed, the part-writing smooth and executed with more than average ability. The transcription is dedicated to Mischa Elman, who played the piece at one of his New York recitals last winter.

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SENATOR CONDEMNS DOUBLE TAXATION BILL AS "ABSURD"

Measure Proposing Twenty Per Cent. Tax on Concert Tickets and Musical Instruments Is Attacked by Reed Smoot Before Senate Committee—"A Bungled Mess of Absurdities," He Says—Claude Kitchin Says that Extra Taxes "Can Be Easily Borne" by the Public—Musicians Continue to Pour in Protests

WASHINGTON, D. C., Sept. 11.—That the vigorous and intensive campaign inaugurated by the Musical Alliance, through MUSICAL AMERICA, against the doubled concert and amusement admission tax in the new war revenue bill is beginning to bear fruit is very evident on Capitol Hill. The bill has been reported to the House by Chairman Claude Kitchin, and is now in the hands of the Senate Finance Committee, which is holding hearings thereon. And they are about the liveliest hearings ever staged.

Those who have already been heard by the committee strongly emphasized the inequalities, injustices and mistakes of the bill, while none objected to an adequate war tax if such tax were framed with the proper regard for the welfare of American industries and commercial enterprises, and not calculated to put them out of business. What the rank and file of Congress, to a great extent, thinks of the bill as a whole may be summed up in the estimate of Senator Reed Smoot, himself a member of the Finance Committee: "It is a bungled mess of absurdities."

Chairman Kitchin of the House Ways and Means Committee thinks, however,

that these taxes can be easily borne by the taxpayers. In reporting the bill to the House he said, referring to the proposed tax on admissions:

"Under existing law the tax upon the amount paid for admission to any place of amusement is 1 cent for each 10 cents or fraction thereof of the amount paid for such admission. The bill increases this tax to 2 cents for each 10 cents or fraction thereof of the amount paid for such admission. Under existing law and under the proposed bill, in the case of children under twelve years of age the tax upon such admission will be 1 cent regardless of the amount paid for admission."

"Under existing law there is no tax levied upon admission to any place the maximum charge for admission to which is 5 cents, or in the case of shows, rides and other amusements (the maximum charge for admission to which is 10 cents) within outdoor general amusement parks or in the case of admission to such parks. The proposed bill provides, in lieu of this provision, that in cases where the charge for admission is 7 cents or less the tax shall be 1 cent."

"In the case of persons (except bona-fide employees, municipal officers on official business and children under twelve) admitted free to any place at a time when and under circumstances under which an admission charge is made to other persons, a tax of 1 cent for each 10 cents or fraction thereof of the price charged such other persons for the same or similar accommodations is required to be paid by the person so admitted under existing law. The proposed bill proposes to increase this tax to 2 cents for each 10 cents or fraction thereof of the price so charged and also proposes to exempt from the payment of the admission tax persons in the military or naval service of the United States when in uniform, admitted free by the proprietor. In the case of persons receiving reduced rates of admission to any place a tax of 2 cents for each 10 cents or fraction thereof of the price charged to other persons for the same or similar accommodation is levied."

Hits Ticket Speculators

"The following new taxes (not in present law) upon the amount paid for admissions are levied: In the case of tickets or cards of admission to theaters, operas and other places of amusement,

sold at newsstands, hotels and places other than ticket offices at not to exceed 50 cents in excess of the sum of the established price therefor at the ticket office plus the amount of the admission tax, the bill imposes a tax equivalent to 5 per cent of the amount of such excess; and if such tickets are sold for more than 50 cents in excess of the established price plus the amount of the regular admission tax, an additional tax equivalent to 30 per cent of the whole amount of such excess. If a proprietor, manager or employee of an opera house, theater or other place of amusement sells or disposes of tickets or cards of admission in excess of the regular established price or charge therefor a tax equivalent to 50 per cent of the excess so charged is imposed.

"Under existing law in case of persons having permanent use of a box or seat in an opera house or any place of amusement, or a lease for the use of a similar box or seat, a tax equivalent to 10 per cent of the amount for which such box or seat is sold for a performance or exhibition is required to be paid by the person enjoying such privilege. The bill increases this tax to the amount equivalent to 25 per cent of the amount for which similar boxes or seats are sold."

"The revenue act of 1917 levied a tax of 1 cent for each 10 cents or fraction thereof paid for admission to any public performance for profit at any cabaret or other similar entertainment and in case the amount charged for admission was included in the price paid for refreshment, service or merchandise, left the amount so included for admission to be determined by the commissioner. Under this provision the Treasury Department determined that a general rule could be laid down to the effect that 20 per cent of the amount paid for refreshment, service and merchandise represented approximately the amount covered by the total price paid which could be attributable to the admission charge, and upon the basis of this ruling col-

lected the tax levied under existing law. A provision of the bill contains this ruling of the Treasury as a basis for determining the tax upon the admissions where the admission charge is included in the price charged for refreshments. The tax upon admission to roof gardens, cabarets and other similar entertainments is increased from 1 cent for each 10 cents or fraction thereof to 2 cents for each 10 cents or fraction thereof of the amount paid.

Sees "Double Revenue"

"Your committee believes that the doubling of the rates on admissions will result in doubling the revenue from these sources, and that these taxes can be easily borne by the taxpayers."

Mr. Kitchin added that in the fiscal year 1918 the income from admissions taxes totalled \$26,357,000; that in the fiscal year 1919 under the existing law he estimated would be \$50,000,000, and that for the twelve-month period under the proposed bill they would produce \$100,000,000.

The representative of MUSICAL AMERICA has talked with many members of Congress, and finds a very general and genuine sentiment against any increase whatever in the present admission tax, and it is not at all unlikely—if one can predict at all in the present status of the measure—that when the bill finally gets through Congress it will provide for the same tax (10 per cent) as in the present law.

Both Senators and Representatives have been bombarded with telegrams and letters from musical organizations and musicians in all parts of the country until they are beginning to realize that music is one of the most essential essentials for winning the war that we have.

"Didn't know there were so many musicians in the world," said a Middle West Senator to me, as he pointed to a big pile of letters and telegrams.

ALFRED T. MARKS.

NOW IT'S "CORPORAL" JOSEPH ZOELLNER INSTEAD OF 'CELLIST



Joseph Zoellner, Jr., Formerly of the Zoellner Quartet, Now with the Colors

LOS ANGELES, CAL., Aug. 31.—No one would recognize this trim-looking soldier as an artist of national reputation. And yet it represents the present appearance of Corporal Joseph Zoellner, Jr., for years 'cellist of the celebrated Zoellner Quartet.

Mr. Zoellner is on duty at Fort MacDowell, Angel Island, San Francisco Bay, in the insurance department of army work. Shortly after enlisting as a private Zoellner was made corporal

and sent East in charge of a squad of men. He is so situated that he can practise each day and keep up his artistic skill.

During the time of Mr. Zoellner's absence from the Zoellner Quartet, his place is taken by Robert Alter, formerly of the Boston Symphony Orchestra, whom the Zoellners find a very satisfactory substitute. The quartet will play California engagements this fall, and in January expect to fill dates in the East.

W. F. G.

COPEAU ANNOUNCES PLANS

Many Distinguished Artists to Be Heard in the French Theater

Jacques Copeau, director general of the French Théâtre du Vieux Colom-bier, announces plans for the opening of his season, which begins next month and will comprise twenty-five weeks, each week devoted to a single production or double bill which will be run regularly from Monday to Saturday, inclusive.

Besides the regular evening performances, there will be matinées on Thursdays and Saturdays, there will be Tuesday afternoon concerts, recitals and conferences under the personal supervision of Pierre Monteux, at which will appear at intervals such distinguished artists as Mme. Gabrielle Gills, Alfred Cortot, Jacques Thibaud, Henri Casadesus, Maurice Dambois, Carlos Salzedo, Maurice Dumesnil, Paul Kéfer, La Société des Instruments Anciens, Le Trio de Lutèce, Barrère Ensemble and the Little Symphony, George Barrère, conductor. Tuesday Matinées de Poesie and Lectures on the Art of the Theater by Jacques Copeau will be for the benefit of the Vieux Colom-bier school in Paris.

The 1918-19 season of the French Theater will open Oct. 14.

Beulah Beach Rests and Arranges Coming Programs

Beulah Beach, soprano, has spent August in Lake Placid, N. Y., devoting her time principally to golf playing, swimming and other outdoor exercises. She is scheduled to return about the middle of September. Miss Beach, it is announced, has received numerous requests for concert appearances in Lake Placid and near New York during the summer, all of which she declined because of the need of rest after a strenuous past season. She is now busily at work arranging new programs and enlarging her repertoire for the coming fall and winter.



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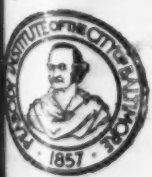
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Major Higginson to Organize Liberty Choruses in His State

Former Owner of Boston Symphony Is Named Director of Movement in Massachusetts—Council of National Defense Recognizes Importance of Music in War—Ellis and Mudgett Jointly to Present Famous Artists

BOSTON, Sept. 7.—Major Henry L. Higginson this week accepted appointment as director of liberty choruses in the Commonwealth. He was chosen because of his ability in organization and his enthusiasm for music. The appointment came from Henry B. Endicott, executive manager of the Massachusetts Committee on Public Safety. Major Higginson will appoint a board of conference to prepare plans for the development of community singing for war purposes, as has already been done in

Connecticut, Pennsylvania, Wisconsin, Idaho and other States.

The Council of the National Defense recognizes that choral singing is an asset in big speaking campaigns, and always assures a large and enthusiastic attendance at public meetings.

If Major Higginson follows the outline already indorsed by the Council, every city and town will have a local chorus and local music directors will be selected to train the singers. The choruses will work in close co-operation with existing organizations, in order that the full

value of their work may be obtained. It is regarded as especially important to have them allied with the "Four-Minute Men."

C. A. Ellis and L. H. Mudgett will jointly conduct the seventh season of Sunday afternoon concerts in Symphony Hall, and before the season is over will have given Boston \$150,000 worth of music. The concerts begin Sept. 29 and will continue every Sunday thereafter until early in May.

The managers will lead trumps by presenting Mme. Galli-Curci in the opening concert of the season. John McCormack and Mischa Elman will follow on Oct. 6 and 13, and arrangements are being made with other artists, all of the high standard which the public knows from experience will be engaged by Managers Ellis and Mudgett. The management intends to include several choral concerts in the season, and among these will be the three concerts of the Handel and Haydn Society which have formerly been given independently on Sunday evening. The Handel and Haydn Society does not give up its identity by this arrangement, but simply contracts with the Symphony Hall management as do the individual artists.

John P. Marshall, "musical aide" of the Northwestern Department, has returned from Springfield where he organized a band of twenty-one members in the Eighth Battalion, U. S. G., stationed at the armory there, the players in which will be supplied with instruments through the fund collected by Mrs. William Crozier. Mr. Marshall is also instructing members of the United States Guards in the Commonwealth Armory in music, special attention being paid to "The Star-Spangled Banner," which is played every evening at retreat. One of the members of the band was formerly in the band of Buffalo Bill's circus.

Hans Ebell, the Russian pianist, played in aid of the Red Cross last week at Mrs. Augustus P. Loring's house at Pride's Crossing. One of the numbers on his program was "Zarmi," a recent composition by Alexander Steinert, Jr., who was present to receive his applause, being the accompanist for Mrs. Bayard Warren. Another feature of Mr. Ebell's program was his own arrangement for piano of a very beautiful and little known song of Rachmaninoff.

New England's Opening

Registration at the New England Conservatory of Music will begin on Thursday, Sept. 12, the first session opening a week later. Perhaps the most important addition to the curriculum is a course for band leaders. This course is designed to prepare musicians of ability to take the musical examinations for the position of band leader in the national serv-

ice, both Army and Navy. The course will include instruction in the theory and technique of band instruments; in instrumentation and arranging for the military band; actual practice in band conducting and study of band administration. Before entering the course candidates must pass examinations in solfeggio and harmony. For the present the length of the course will depend upon the ability and grade of advancement of the individual student at entrance. Instruction will be given by Modeste Alloo, Stanislaw Gallo and others.

Raymond Havens, pianist, gave a recital on Aug. 31 at Mrs. Ream's estate, Thompson, Conn., for the benefit of the Red Cross. His program included six Chopin numbers, Liszt's D Flat etude and "La Campanella," a Bach organ Toccata, and "Le Vent," by Alkan. There was a large audience of Thompson people and others who motored from neighboring towns.

Charlotte Williams Hills contributed a group of songs in an entertainment given recently on the South Shore for the Italian War Relief Fund. One number was a duet, "Morning of the Year," by Cadman, sung with her husband, George E. Hills, tenor. The final song was Fay Foster's "The Americans Come," which was received with great applause.

Mrs. Hills has also had charge of the music, which included drilling a chorus of fifty voices, for the patriotic masque, "The Gate of Stars," given out of doors in Hingham, where the Hills have their summer home, in aid of the War Camp Community Service and the local Red Cross.

Boston will have another change of organists this summer, now that Francis Williams Snow has resigned from the Second Church to become organist and choirmaster at the Church of the Advent. Mr. Snow has been in charge of the music of the Second Church for the past seven years and has played in other churches of Greater Boston. He is a graduate of the New England Conservatory and gained a reputation as pianist before taking up the organ as his life work. He succeeds Albert Williams Snow at the Church of the Advent, the latter having accepted the position as organist and choirmaster at Emmanuel Church.

Evelyn Scotney and Howard White have announced their engagement with La Scala Opera Company, whose tour begins in Washington on Oct. 28. Mme. Scotney will sing in "Lucia" and "Rigoletto." Many performances will be given on the Pacific Coast and in Western Canada, where the opera company is a well established organization. Mme. Scotney and Mr. White will appear in concert before and after the opera season.

California Clubs Unite in Concerts for Men in Service



California Club Members Who Gave at the Naval Base, Los Angeles, the First of a Series of Concerts for Soldiers and Sailors: The Third to Right in First Row: Mrs. Cecil Franckel, President of the California Federation of Music Clubs. Left to Right, First Row: June Sells, Pianist; Theophilus Fitz, Tenor; Alice Harrison, Pianist. Second Row, Left to Right: Frances Barkowitz, Violinist; Bessie Levy, Pianist; Muyna Cherniavsky, Cellist; Claratri Cherniavsky

LOS ANGELES, CAL., Aug. 31.—The California Federation of Music Clubs is giving concerts for soldiers and sailors in camps. The first was given at the Naval Base. Nell Lockwood, contralto, also took part, but is not in the group. All of these musicians are at the call of the Savings Bureau. Mr. Fitz, Miss Cherniavsky and Miss Harrison are especially active in patriotic concerts.

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Charge Husband "Squandered" Mme. Galli-Curci's Earnings

MME. AMELITA GALLI-CURCI and Mr. Wagner, two of the principals in the \$250,000 damage suit brought by the diva's husband, Luigi Curci, against Charles L. Wagner, her manager, and Homer Samuels, her accompanist, for "alienation of affections," have issued statements explaining their side of the case.

Mme. Galli-Curci states: "I instructed my attorneys, Messrs. House, Grossman & Vorhaus, to replevy my belongings in the apartment, 27 West Sixty-seventh Street, now occupied by my husband and his brother, and also to retake my automobile, which they have been making use of. This is the culmination of a long series of events.

"From the time of my marriage my husband has earned practically nothing, but has lived entirely on my earnings; not only he, but for the last two years his brother Gennaro also has looked to me for support. To make matters worse, my husband and his brother have been squandering my money, and have by their conduct been seriously interfering with my career.

"Upon my return to the East from my spring tour, I ascertained that my husband had practically depleted my bank account; accordingly, I was compelled to change banks and to revoke his authority to sign checks in my behalf. When I did this, in an effort to intimidate me into giving him money, and if that did not succeed, to humiliate me, my husband sued my manager, Mr. Wagner, and my accompanist, Mr. Samuels, for \$250,000 for alienation of affections. No one knows better than my husband and his brother how absurd this is, and why the suit was brought.

"Some months ago I gave my husband 250,000 francs with which to buy bonds for me. Recently I discovered that the bonds were bought, but in his name, and although I repeatedly demanded their return he has refused to turn them over to me.

"I propose to support my husband no longer. He is able-bodied, and has a profession, and there is no reason why he should look to me for further support.

"Gennaro, my brother-in-law, has capitalized my name long enough, and I do not intend to permit my name to be used to give false impressions to the public. Besides supporting him for the past two years I gave him \$1,500 for accompanying me while I studied my operatic rôles. He has tried to give the public the impression that he has been my teacher, and, of course, that is preposterous."

Mr. Wagner said: "This is not the first time a manager has had trouble with the husband of an artist. I try very hard to guard the careers of my artists, and do not like interference.

"I have always tried to be courteous to Mr. Curci, even when he interfered. I have known for a long time that he and his brother have been most liberal in spending Madame's money, and that sooner or later she would have to take some action.

"When his brother, Gennaro, wanted to pose as Madame's teacher, and cash in her reputation for his own good, I felt it time to call a halt. She allowed him to play her accompaniments when she was studying her operatic rôles, and gave him \$1,500 for this in addition to supporting him for two years.

"Naturally, being a red-blooded American, I can have no respect for any man who lets a woman support him, and not only allows it, but expects it; and with a brother thrown in, the respect does not increase. But this would never have interested me if they had not tried to

interfere with her professional career.

"The newspapers are not the forum for disposing of legal disputes, and Madame Galli-Curci would have given no statement to the press relative to her marital affairs were it not for the fact that her husband found it impossible to resist the temptation of breaking into print. Madame has no desire to continue this newspaper controversy. However, yesterday's dastardly statement impugning her patriotism, cannot go unanswered.

"The following letter from the San Francisco Chapter of the Red Cross is a complete answer:

Mme. Galli-Curci.

My dear Madame:

I trust you will record our delay in writing you as in no way indicative of a lack of appreciation of the splendid services and contribution of your good self on the occasion of the last Red Cross drive in San Francisco.

To be perfectly frank in the premises, a great deal of work was entailed in order to clear up pledges and various other forms of promissory notes that were received on the day of your concert in San Francisco.

I am pleased to report the total amount collected through your courtesy was \$17,845.

In behalf of the Red Cross I desire to thank you for the generous spirit manifested by yourself on that occasion, and I can assure you we have due appreciation of the sacrifice made.

Let me again say "Thank you," and I know you will always look back kindly upon the initial day of the San Francisco Red Cross drive, that you distinguished by your personal help and the monies collected through your generosity.

Yours sincerely,

(Signed) JOHN A. BRITTON,
Chairman Finance Committee."

San Francisco, Aug. 23, 1918."

"In addition to this, her first two concerts in New York City were given for charities.

"Besides helping the Red Cross drive in San Francisco she also helped the drive in Seattle and Portland on the same trip. Manifestly, not even Madame Galli-Curci could be in San Francisco and New York at the same time to assist in Red Cross benefits."

POPULAR 'CELLIST SPENT VACATION IN THE MOUNTAINS



Vladimir Dubinsky and Mrs. Dubinsky at Lyons Lake, N. Y.

Vladimir Dubinsky, the well-known concert 'cellist, has returned to New York to resume his season's activities, after having spent his vacation with Mrs. Dubinsky at Lyons Lake, in Nassau County, N. Y. Last season Mr. Dubinsky was the associate artist during one of Mme. Schumann-Heink's tours and he will probably appear under equally distinguished auspices during the present year. He will continue his New York studio from which many 'cellists prominent before the musical public have been graduated in years past.

Beatrice McCue and Ernest Davis in Automobile Crash

While traveling from the Bristol, Pa., shipyards in which they had given a successful concert, Beatrice McCue and Ernest Davis, well-known concert artists, were victims of an automobile accident on Monday night of last week. Although the car in which they were riding was demolished neither was seriously injured. On Tuesday night they proceeded to Sea Girt, N. J., where they gave another concert at the Officers' Training School.

Vera Barstow's Art Wins Plaudits of Burlington (Vt.) Audience

BURLINGTON, Vt., Sept. 12.—Vera Barstow, violinist, made her first appearance in Burlington last Tuesday evening at the High School Auditorium, under the management of Arthur W. Dow, and scored a big success. She was assisted by Mrs. Elfreda James of New York, soprano, and Mrs. Oliver Crocker Stevens of St. Albans, accompanist. Miss Barstow was recalled many times. Her numbers included Chopin's Opus No. 9 in E Major, Kreisler's "Old Refrain," "Caprice Viennois" and the "Liebesfreud," and many others. She also played the violin obbligato to a group of three numbers by Mrs. James. Miss Barstow was given a fine demonstration of appreciation, such as is rarely accorded here. Mrs. James's lovely voice and Mrs. Stevens's art as a pianist were enthusiastically applauded. A. W. D.

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Bureau of Musical America,
12 Nottingham Place,
London, W. 1, Aug. 12, 1918.

THE first week in August is not quite such a "silly season" as usual, for as well as the opening of the "Proms," there is the annual gathering for the National Eisteddfod in Wales.

The twenty-fourth season of Promenade Concerts opened on Saturday last, Aug. 10, with a really overwhelming reception for Sir Henry Wood and his New Queen's Hall Orchestra, by a packed house, and one which could have been sold out many times over. The audience, the greater number of whom stood for three solid hours in the packed "promenade," showed the ever increasing demand for and love of good music, but they also found an outlet for their joy at our good news "from the front" and patriotic feelings when Sir Henry Wood conducted his "Fantasia on British Sea Songs," and after the demand of repeated applause he "conducted the audience," who rose and sang "Rule Britannia" with much emphasis and vigor. Benno Moiseiwitsch was the pianist, playing Liszt's Concerto in E Flat for piano and orchestra and some smaller pieces. Lalla Miranda was the vocalist, giving a dramatic presentation of the "Mad Scene" from Donizetti's "Lucia di Lammermoor." The faithful leader of the orchestra, Arthur Beckwith, having been called to military duties, his place has been taken by Dora Garland, who has the honor of being the first woman violinist to be called to that position with an important orchestra.

From inland and coast spas and seaside come long accounts of music of all sorts, and yesterday all the touring companies of musical comedies left London for their various destinations. That very pretty and highly gifted young American artist, Marie Hancock, is now with the north tour of the "Maid of the Mountains" and opens at Blackpool this evening. Blackpool is also enjoying a long visit from the Beecham Opera Company, and the Winter Gardens are having the best of concerts daily. Poor, much-bombed Scarborough is also quite itself again and every house is full. The famous Spa Orchestra is now under the capable direction of Alick Maclean.

At Llandudno the artists at the Pier Pavilion concerts have included Harry Dearth, Madeline Collins and Dilys Jones. At Eastbourne orchestral concerts are given twice daily in the Winter Gardens, under Norfolk Megone's leadership, and the Public Band plays twice daily on the Parade. There are also numberless entertainments by the two hospital camps, the "Blue Boys" always proving themselves to be the best possible entertainers. At Aberystwyth music-lovers have been enjoying the appearance of such artists as Ada Forest, Lena Kontorowitsch and Shapiro. At Bournemouth their most excellent concerts are still in the hands of Dan Godfrey. At Westcliffe and Southend the bands of the First Life Guards and that of the Irish Guard are in daily attendance, and at Brighton Sir Alexander Mackenzie, principal of the Royal Academy of Music, has been conducting a performance of the ballet music from his opera, "Colomba," by the Municipal Orchestra

on the West Pier, of which Lyell Taylor is still the head. After the reading of Lloyd George's "message to the people" Mr. Taylor decided to put the copy up to auction for the benefit of the Red Cross, and Edmund Dupont, the Belgian violinist, became its owner.

The Welsh National Eisteddfod was held at Neath this year, this gathering, which ended on Friday last, having been a very successful one, numbering as many as 10,000 visitors daily. Professor Edwards of Aberystwyth, the president, announced that this was the greatest Eisteddfod in the history of the institution. The Prime Minister, Lloyd George, had hoped to be present on Friday, but at the last moment was prevented by urgent business. The meeting opened at six in the morning in the Gorsedd Circle in the Victoria Gardens with a Gorsedd ceremony, conducted by the Archdruid Dyfed (the Rev. Rees of Cardiff), at which the Bards wore their many colored robes and there was a large attendance of women in Welsh costume round the Logan stone. The first winner to be announced was Van Slattered of Birkenhead, a Belgian refugee, for a design for a Bardic chair, and in this arts and crafts section the exhibits were many, artistic and novel. However, the great interest centered in the choral competition, which began at noon and lasted until evening; of the seventeen choirs, those of Briton Ferry and Brynamman were adjudged the winners. The "Crown Poem" bard was Emrys Lewis, a Port Talbot journalist. The prize winner for the best violin made in Wales did not live to receive his prize, which was handed to his brother.

In the *Palestine News*, published in Jerusalem, we find interesting records of several concert parties, including a Lena Ashwell concert party, two by the H. A. C. party, the Lyrics, a smoking concert given by the Railway R. E. and R. O. D. and the Mounted Brigade concert party. With the Lena Ashwell party Grace Ivell and Marjorie Frangon-Davies were the vocalists; Theodore Flint, pianist; Sylva de Gay, violinist. The Lyrics are a newly formed concert party that started their season with an excellent performance of the Broadway revue, "The Bing Boys." The smoking concert of the R. E. and R. O. D. drew so large an audience that the building proved too small and the performance was given in the open. The arrangements were in the hands of Captain Mackenzie and Lieutenant Humphrey and among the best items were Sapper Edwards's Welsh songs and two of Harry Lauder's popular ditties, excellently sung by Corporal McCoughlin.

The Mounted Brigade party from "somewhere in Palestine" gave their first performance in Kantara, the various and entirely original items being cleverly given by Troopers Smedley, Fordyce, Butler, Johnson and Cashmore and Corporal Hambling. This is an active service party, for every member has been "out there" over two years.

Leo Strockoff, the young Russian violinist, has made a really enormous sensation here and promises to rival even Sarasate and Ysaye. He was born in Petrograd in 1890 and studied under Leopold Auer and Ysaye. While quite a boy he made great successes in Germany, Monte Carlo, in Russia and in France at the Paris Conservatoire concerts under Messager. In London he

has played at the Royal Albert Hall and all leading concerts and also given recitals. He is the proud possessor of Sarasate's violin, which was presented to him by the King of Spain. Among his violin compositions he has an opera, "Trilby," and he is also the composer of the song, "O Sepotessi di Menti care," which is sung by Caruso.

News comes of musical activity in Holland and the visits of British players. Herbert Fryer will again give a series of recitals in the various Dutch cities, as well as Victor Benham and Frederic Lamond.

The war has brought much musical

talent into prominence, not the least serving being the songs of Harold Coctin, who wrote "The Fairy World of June" while in a hospital recovering from wounds received in the Somme battle. Later on the same composer wrote "Until You Came to Me" and "Lena," the last two being probably inspired by Helena Mary Spicer, the soprano, to whom he was married a few weeks ago. Isadore de Lara has had the pleasure of outdoing himself and, instead of the profits of the Italian Festival in the Queen's Hall he organized being £5,000, they have now proved to be nearer £8,000.

HELEN THIMM.

Large Classes of Dunning System Held in Dallas and Oklahoma City



Harriet Bacon MacDonald's Summer Normal Class in the Dunning System at Dallas, Tex.—Bottom Row: Hattie H. Lackey, Hobart, Okla.; Beatrice S. Eikel, Kidd College, Sherman, Tex.; Mrs. MacDonald; Faun Jeter, Atlanta, Tex.; Inez Canady, Dallas, Tex.; Annie P. Walker, Hamilton, Tex. Center Row: Mrs. J. H. Synnot, Dallas, Tex.; Maud Keathley, Waco, Tex.; Zula Hill, Corpus Christi, Tex.; Mrs. U. G. Phippen, Hugo, Okla.; Ruby Sikes, Palacios, Tex.; Grace McClung, Seagoville, Tex. Top Row: Allie Dyer, Abilene, Tex.; Emily Harris, Brenham, Tex.; Brown Cole Munroe, Wortham, Tex.; Lucile Williams, Dallas, Tex.



Summer Normal Class, Oklahoma City, Okla.—Lower Row, Ila Jones, Memphis, Tenn.; Mabel Betts, Clarendon Conservatory of Music, Clarendon, Tex.; Mrs. MacDonald; Mrs. Lee Martin, Hugo Conservatory of Music, Hugo, Okla.; Maud E. Littlefield, Tulsa, Okla. Top Row: Josephine Wissman, Oklahoma City, Okla.; Francis Henry, Cleburne, Tex.; Leona Swallow, Oklahoma City, Okla.; Mrs. D. H. Rock, Chickasha, Okla.; Mrs. Lucie S. Watkins, Oklahoma City, Okla.

MEMBERS of the Summer Normal Classes of the Dunning System of Harriet Bacon MacDonald are shown in the accompanying pictures. The upper group, composed of the Normal Class at Dallas, Tex., and in the lower picture is shown the Dunning students at Oklahoma City, Okla. Both classes have been gratifyingly large this year and the keenest interest manifested throughout the course.

La Forge and Berumen Pupils Appear in Initial Recital in New York

The New York studios of Frank La Forge and Ernesto Berumen were entirely filled with an interested audience on Sept. 5 to hear the first artist-pupils' recital of the season. Betsy Lane Shepherd sang a group of modern French songs and a group of well contrasted folk-songs, the latter being taken from

the collection of Mme. Sembrich, which has just appeared in print. Jean Johnson displayed many fine qualities. Mr. Huber sang an interesting group of French and English songs. Dorothy George, a young miss of nineteen years, appeared for the first time in these recitals. Her reading of songs of Gluck and Brahms in Italian and English displayed a decided interpretative ability as well as a voice of fine quality and range. Edwin Seeligson and Rosamonde Crawford represented the piano department and were much applauded.

Nevada Van Der Veer and Reed Miller Re-engaged by Damrosch

Nevada Van Der Veer, the American contralto, and Reed Miller, tenor, are booked for a four weeks' tour through the states of Texas, Colorado, Kansas and Oklahoma, beginning Oct. 21. Mr. Miller has again been engaged as soloist with the New York Oratorio Society, Walter Damrosch, conductor, for its Christmas time performance of Handel's "Messiah" at Carnegie Hall, New York.

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"Sings" by Workers in Philadelphia Plants a Definite Part of War's Machinery

PHILADELPHIA, Sept. 12.—"Marching and singing to maintain morale," a gospel so ably presented here on several occasions by John C. Freund, editor of MUSICAL AMERICA, is rapidly becoming a fixed part of the routine of Philadelphia life.

Bands of singing and marching men and women have become in recent weeks as definitely a part of Philadelphia's machinery of war as the great shipyards on the Delaware, the enormous Baldwin Locomotive works or the small arms manufactories that are actually placing weapons in the hands of the soldiers. This, if one may read the mood of Philadelphia, is one form of front line service. Every war industry has its band and sometimes, indeed, its chorus; Liberty "sings" at the factories themselves are common occurrences during the lunch hours; plans are afoot for pretentious concerts during the winter months by employees of war plants.

In short, the whole question of using music in war-time has now passed in Philadelphia the stage when it can still be considered a question. The experimental stage is far in the rear. The idea is accepted, the suggestion has been put into practice; "singing to win the war" has become an integral part of the life of this community. Men and women take it seriously and get much pleasure from its exercise.

Pre-war musical conditions, as we have made clear before in these columns, are largely responsible for the miraculous rise of war-time music in this city. Philadelphia may, with all conservatism, be called one of the pioneer cities of the community music movement. While war was still remote Albert N. Hoxie was conducting his Philadelphia Community Chorus—now the first "Liberty Chorus"—and Anne McDonough was holding classes in sight-reading, as well as regular oratorio concerts. With Mr. Hoxie's active entrance into war work as director of music at the Philadelphia Navy Yard, the most substantial energies of community music were immediately thrown into active play in behalf of the soldiers. Then the Liberty Sing Commission was organized and the

work has proceeded on a systematic basis with the proverbial leaps and bounds.

From the standpoint of the musician and those who wish to see music take its natural and appointed place in American national life in time of war, however, the most striking feature of the entire movement is its sweeping accumulation of power. With each new Liberty "sing" audiences seem to respond with a higher degree of enthusiasm; to give themselves with a more perfect spirit of accord.

In Honor of Lafayette

For the celebration of Lafayette Day at Independence Square last Friday afternoon an unusually interesting program was given with a Liberty "sing" under the direction of Mr. Hoxie as the prime feature. More than 1000 marines and sailors from the Philadelphia Navy Yard took part in the event. Standing in the shadow of Independence Hall they sang with tremendous power and enthusiasm. Accustomed to the methods of Mr. Hoxie, they never failed to respond to his call with a spirited performance. The big civilian audience by this time also familiar with Mr. Hoxie's methods of leadership, pitted itself against the marines without substantial effect.

E. T. Stotesbury, financier and officer of the Metropolitan Opera Company, was on the platform when the "sing" was held. So was Mrs. Stotesbury. Both were enthusiastic over the fashion in which the audience took up each number and at the manifest pleasure which the marines and sailors found in the singing.

From Independence Square the men marched, singing and with bands playing, to the Wanamaker Store, where the day was further celebrated by a "sing," which for grandeur of setting and size of audience, was almost unique in the brief but memorable history of the movement. The musical accompaniment for this event was furnished by the Marine Band, which had appeared at Independence Square, the band of the John Wanamaker Commercial Institute and the grand organ.

Massed on the first floor of the grand court, which rises seven stories with balconies joining magnificent columns on three sides, were fully 3000 persons. Lining the rails of every balcony were thousands more. And forming a hollow square on the first floor was a company of marines, now ready to sail for the

Western front and revealing in every move and gesture the results of the fine training which they have undergone in recent months.

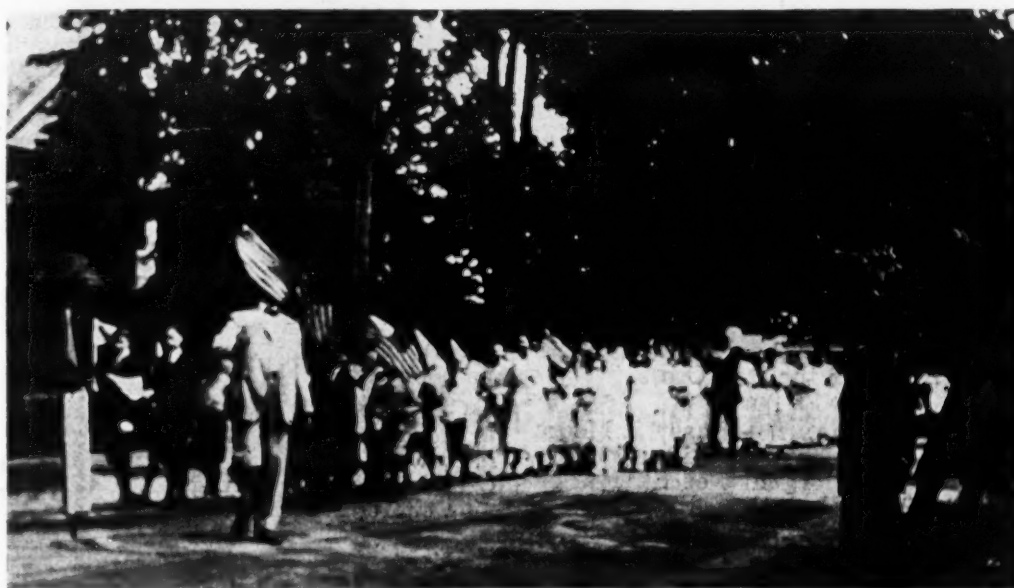
A message was read from Ambassador Jusserand and then Mr. Hoxie, leaping to the edge of the platform before the grand organ, started the Liberty "sing" by calling upon his audience for "America, Here's My Boy." The number, familiar to all, was sung with a will. The marines did the next number alone and so the program ran to an enthusiastic climax with the performance of "The Star-Spangled Banner" by audience, massed bands and members of the

Philadelphia Liberty Chorus. As the national anthem rang through the corridors of the store an enormous flag was slowly unfurled.

At Hunting Park on the afternoon of Sunday, Sept. 1, Mr. Hoxie conducted one of the biggest "sings," the last of the summer season at this popular place of recreation, with the aid of the Liberty Chorus. Thousands of persons attended the event from the immediate vicinity and thousands more came from points as distant as Doylestown and Jenkintown.

Marines and sailors also took part in this event and journeyed to Asbury Lake, Oak Lane, for another Sunday night "sing" of the sort that has made this prosperous suburb famous. With every week—indeed, every day—the singing and marching idea is thus tightening its grip upon this city and by the magnificent success of its achievements is demonstrating its value.

SCENES AT THE BRIDGTON, ME., MUSIC FESTIVAL



Photos by Maurice C. Libby, Bridgton, Me.

W. HENRI ZAY DISCOVERS A BRAND NEW KIND OF SUMMER HOLIDAY



W. Henri Zay, with His Month-Old Baby, Wilabus, "Snapped" in the Vocal Teacher's New York Studio

W. Henri Zay, the New York vocal teacher, has had a new type of holiday—that of welcoming his first-born, a baby girl. The baby is named Wilabus, a name specially invented for her. In England they make a specialty of holidays and Mr. Zay says that for years

all over Europe he has celebrated every kind of holiday, for golfing, tennis tournaments, shooting, winter sports, etc. But he never had one so satisfactory as this. Little Wilabus has a promising horoscope, her stars being most propitious, and she has already given evidence of a powerful soprano voice. Mr. Zay says that he now has an entirely new interpretation of William Arms Fisher's song "I Heard a Cry in the Night." The accompanying "close-up" was taken in Mr. Zay's studio by Mrs. Zay, the baby being one month old.

Mr. Zay during the summer has been teaching students and some pupil teachers from the West as far as the Coast and from the South as far as Texas. The interest in "singing on the timbre," Mr. Zay's specialty, is gradually spreading.

While it is modern in treatment, Mr. Zay describes it as the old *bel canto* developed and brought forward, where the tone can be vitalized by additional resonance and where the diction can be more complete and more expressive. *Bel canto*, not discarded, but improved. Mr. Zay says that although some think that *bel canto* could not be improved, it would be equally foolish to believe that there has been no intellectual development in the human race in the last century. One must keep up with the times or lag behind; there is no standing still.

Several pupils of Mr. Zay will be introduced to the public this season.

Mr. Zay has had five pupils come to him, through reading his book, "The Practical Psychology of Voice and of Life," at the Public Library in New York. Until they informed him, Mr. Zay did not know the book was there, it being placed there by G. Schirmer, the publisher.

WHEN Bridgton, Me., held its recent annual musical festival the whole town dedicated itself to music. Not only did it listen to the famous artists and the excellent chorus, but it made music of its own. The top photograph shows the head of the singing-marching parade entering the town hall. In the center is the Bostonia Sextet Club. C. L. Staats, the director, formerly of the Boston Symphony Orchestra, will be identified as the second figure from the left. The lower picture shows the camp-fire girls, many of whom came to the festival on horseback. They were photographed as they cheered the editor of MUSICAL AMERICA, who made an address at the festival.

MARION CHAPIN

SOPRANO
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GREEN BAY, WIS.—Walter L. Larsen is organizing a students' organization to be known as the Green Bay Symphony.

GUILDFORD COLLEGE, N. C.—Mr. Guevchenian has accepted a position as instructor of voice here. He recently motored from Penn Yan, N. Y.

DENVER, COL.—A reception was recently given by the musical fraternity of Denver in honor of Henriot Levy of Chicago, who has been conducting a summer class here.

GRANVILLE, MASS.—The Quota Quartet of Pittsfield, organized by Gertrude Watson, recently gave a concert at Granville Center, under the auspices of the Red Cross.

SPRINGFIELD, MASS.—Mildred Manson, a graduate of Mount Holyoke in 1916, is teaching music in Gilbertville, N. Y. She conducts the orchestra she organized and also leads the choir.

STOCKBRIDGE, MASS.—Harold Lamb, baritone soloist of St. Thomas's Church of New York, who is a guest of J. D. Taylor, sang at Heaton Hall on Sept. 3 for the benefit of the Red Cross.

NEW BRITAIN, CONN.—Harry S. Moore of Porto Rico has come to this city to assume his post of organist of St. Mark's Episcopal Church, succeeding Walter Hirst. Ralph Britton has been appointed choirmaster at St. Mark's Church.

SACRAMENTO, CAL.—Edward Pease, director of the Schubert Choral Club, is conducting a weekly "sing" at Mather Aviation Field, and has as his assistants his accomplished wife, Zue Geery-Pease, and a number of his advanced pupils.

NEW YORK, N. Y.—Helen Moller, interpreter of Greek dancing, has purchased a country estate at Mount Kisco, N. Y., on which she plans to build an open-air theater, modelled on the lines of ancient Greek theaters. In private life Miss Moller is Mrs. Robert A. Poole.



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LENOX, MASS.—Winifred Rice of Pittsfield began an engagement as organist of the Congregational Church Sept. 1. The organ music at the Morningside Baptist Church at Pittsfield was played by Evelyn Lowry of Lenox, Mass.

SHEPHERDSTOWN, W. VA.—Kathryn Beltzhoover, who was graduated in June from the New England Conservatory of Music in Boston, has been appointed a member of the piano section of the faculty of Flora McDonald College at Red Springs, N. C.

WILLIMANTIC, CONN.—Word has been received by Mrs. I. Jearde of Windham that her son, Musician John J. Jearde of Company K, 102d U. S. Infantry, has been wounded in action. Jearde was twenty-four years old and had served in the Mexican border before going abroad.

WILLIAMSTOWN, MASS.—A concert was given at Grace Hall by Mr. and Mrs. C. L. Safford and Mr. and Mrs. Royal S. Dadmun of New York for the benefit of the Red Cross. Mr. and Mrs. Dadmun gave vocal numbers, while Mrs. Safford played the 'cello. Mr. Safford accompanied.

CHANUTE, KAN.—Edith Bideau, dramatic soprano, has had an active summer, working in the interest of the Red Cross. Miss Bideau organized a community chorus and with local soloists gave Cowen's "Rose Maiden." Over 200 tickets were sold and more than \$500 raised for the Red Cross fund.

SACRAMENTO, CAL.—Mrs. J. Paul Miller, who has recently been appointed musical director and song leader for the Tuesday Club, has organized a large choral club among the members. Mrs. Gertrude Warren of Sacramento was a recent successful soloist at the Lemare organ recital in San Francisco.

CHICOPEE, MASS.—Employees of the Fisk Rubber Company heard a concert on Aug. 30 given by the combined choruses of the factories and administration buildings, numbering about 450. The choruses are under the supervision of Ralph Burnett, a violinist of Springfield, and have been devoting two noon hours each week for the work.

NEW YORK, N. Y.—Minnie Carey Stine, a young-contralto, recently gave recitals in five Y. M. C. A. huts at Camp Upton. She sang the "Star-Spangled Banner" and "Marseillaise," with band accompaniment, at a celebration of the victory of the Soissons. On Aug. 18 she sang at South Amboy, N. J., before 8000 ammunition workers.

PORTLAND, ORE.—A musical feature of interest during the past week was the singing of Liza Lehmann's song cycle, "In a Persian Garden," at the Oriental Fête given at the home of Mrs. H. C. Mortman for the American Red Cross. The singers were Jane Burns Albert, Dom J. Zan, Joseph Mulder and Mrs. Thomas Carrick Burke, accompanist.

PORTLAND, ORE.—William R. Boone, pianist; Leah Cohen, soprano; Mr. Patterson and Mr. Davidson, vocalists, furnished a splendid program at a concert given last week at Seaside, Ore., by the Al Kader Shrine. The concert was for the benefit of the Soldiers and Sailors Club, with the result that \$400 was netted for the purchase of a piano and the installation of a fireplace.

LEHIGH, PA.—Announcement has been made of the appointment of Professor Raymond Walters, registrar of Lehigh University, as personnel officer of the Field Artillery Central Officers' Train-

ing School at Louisville, Ky. Professor Walters enters the service with the rank of captain. He is known among musicians as the author of a book on "The Bethlehem Bach Choir."

BURLINGTON, VT.—Under the auspices of the War Camp Community Service a successful concert was given under the direction of E. J. Beaupré at the Strong Theater last Sunday evening, for the men in service at Fort Ethan Allen and the Signal Corps schools at the University of Vermont. The artists who appeared included Isabelle Young, soprano; William Windsor Ward, 'cellist; Master Robert J. Rousseau and the Elite Male Quartet.

CHICAGO.—The International College of Music and Expression has received its charter of incorporation. The following are members of the Advisory Board of Trustees: The Rev. Samuel D. Fallows, Bishop of the Episcopal Diocese; Charles C. Willson, cashier of the Continental and Commercial Trust and Savings Bank; Harry D. Irwin, of the law firm of Hoyne, O'Connor & Irwin; Mrs. Emma Clark-Mottl, president, International College.

SALT LAKE CITY, UTAH.—A recital of "Songs and Poetry of the Hour" was given at Meadville recently by Rosalie Bork Smith, soprano, of this city, while Mrs. Smith was on a trip East. She was assisted by Clementine Calvin, reader, with Esther Lyon at the piano. Mrs. Smith chose as her program mostly American songs and songs which were favorites of the men in the camps; she also sang several songs by Branscombe from his "Lute of Jade."

BRATTLEBORO, VT.—Frank M. Cram, director of music in the public schools and organist of the First Baptist Church, is leaving Brattleboro this month to fill the position of organist at the chapel of a school for boys in Lawrenceville, N. J. Mr. Cram has conducted community singing and presented a number of cantatas since coming to Brattleboro in 1916. In 1913 he went to London and entered the Royal Academy of Music, winning prizes for his excellent work.

LUDINGTON, MICH.—Mme. Hanna Butler, Chicago soprano, closed her fourth Epworth season here this week with a highly successful recital by her pupils. Among those appearing were Fay Han-shett, Mrs. Rathje, Mrs. Garrett, Curtis Crellen, Mabel Smith and Mary Lee Strader. At the conclusion of the pro-

gram Mme. Butler sang by request a group of English songs which were enthusiastically received. She will resume her teaching in Chicago, her classes beginning in October.

MILWAUKEE, WIS.—Mrs. Anna Williams Roberts, who for fifteen years was supervisor of music in the Superior high and graded schools, has accepted the post of head of the music course at the Duluth Central High School for the present year. The position was left vacant by the calling of Clifford Thompson, former director, into the national service. Helen Williams, daughter of Mrs. Roberts, has accepted the position of head of the music department of the Oshkosh Normal School.

INDIAN NECK, CONN.—For the benefit of the Red Cross a musicale was given at Oceanside on Aug. 30. Those appearing were: Reed Miller, tenor; Mrs. Reed Miller, contralto; Mrs. Viola W. Bates, soprano; Dr. Franklin Lawson, tenor; Ruth Williams, 'cellist; Pauline Nurnberger, pianist; Elmer Joyce, composer and pianist; Mme. Volga Severina, 'cellist, and a vocal quartet composed of Mrs. Lena Barnsle, Mrs. Judith Landberg Slather, Mrs. Florence Legere Hayes, Jane Conway and Mrs. George S. Palmer of New London.

GUILDFORD COLLEGE, N. C.—Julia Ball and Badrig Vartan Guevchenian gave a musical entertainment at Keuka College Chapel on Aug. 26 for Armenian relief. Benefit concerts were recently given at the home of Captain and Mrs. John Rose. Mr. Guevchenian sang "The Distant Beloved," by Beethoven; "Selve Amiche," by Caldara; two French Bergerettes of the eighteenth century, an Armenian song harmonized by Henry Holden Huss, "The Home Road," by John Alden Carpenter, and the "Marseillaise" and the "Star-Spangled Banner," in which the audience joined.

SEATTLE, WASH.—In connection with the Educational Propaganda Conference for the State Council of Patriotic Service, held at the Y. W. C. A. Aug. 22, 23, excellent musical programs were given by Mrs. Lida Schirmer, Mrs. John T. Towers, Paula Bittel, Mrs. Margaret Lang, Agnes Ross and Bernard Wilkin-son. Ruben Beckwith and George Bakkerma, two talented piano pupils of Harry Krinke, have been called into military service and are stationed at Camp Lewis, Wash.; another artist-pupil of Mr. Krinke, Carmen Frye, pianist, will concertize under the management of the Ellison-White Concert Bureau.

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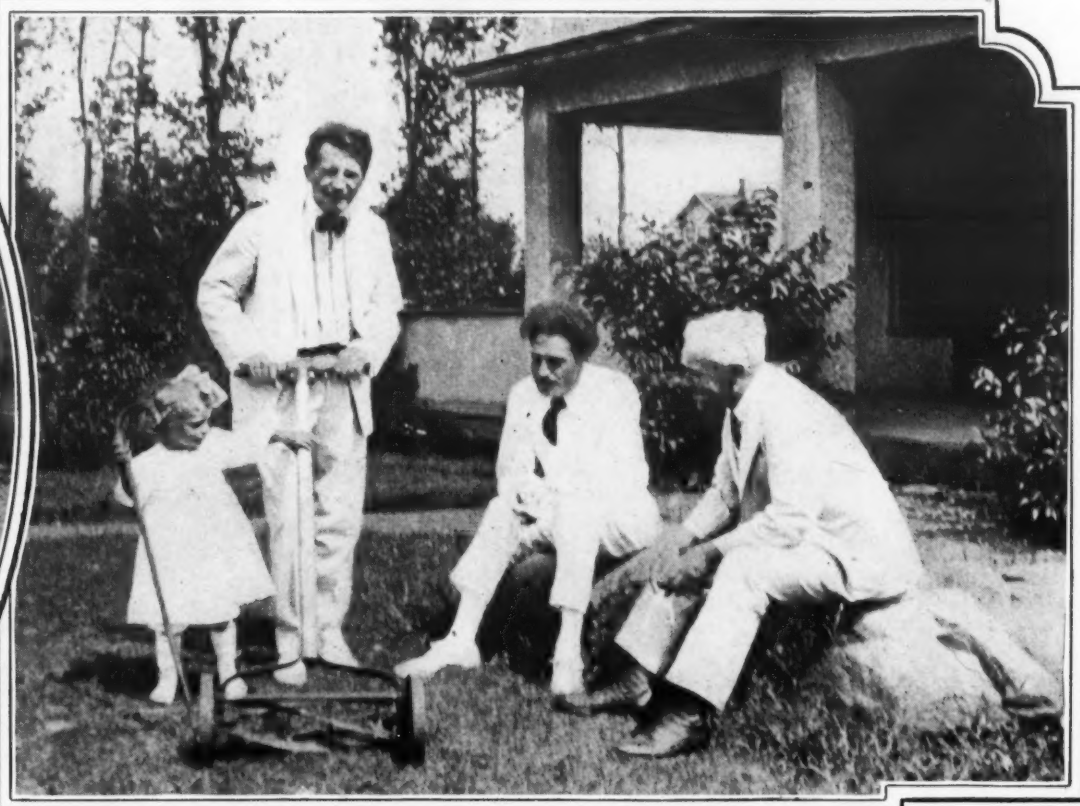


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The Rothwells Plunge Into Activities of the Dawning Season



The Walter Henry Rothwells at Mountain Lakes, N. J. Left to Right: Mrs. Rothwell, with Claire Liessel Rothwell and Mr. Rothwell. Left to Right: Mr. Rothwell, His Little Daughter, Richard Buhlig and Louis Svecenski

MOUNTAIN LAKES, N. J., was chosen this year by Walter Henry Rothwell and his wife, Elizabeth Rothwell, the noted soprano, as the place to spend the summer. They have been there through June, July and August and return to New York late in September. Though both these artists appreciate the vacation months as months of rest, the demands on their professional time made it necessary for them to come into New York this year twice a week during the summer to teach, many of their students

wishing to continue their studies and many coming from various parts of the country for this purpose.

Mr. Rothwell has been teaching composition and orchestration to many prominent musicians, including composers and pianists, and coaching professional singers in repertoire for the coming season. His pupil, Harold Morris, has had an orchestral work accepted by Josef Stransky for performance this winter by the New York Philharmonic Orchestra. As shown in the above snapshot the Rothwell sum-

mer home in Mountain Lakes has had many distinguished musicians as guests, among them Richard Buhlig, the pianist, and Louis Svecenski of Kneisel Quartet fame. Mr. and Mrs. Rothwell will resume their teaching at their New York studios on Oct. 1.

During the summer Mr. Rothwell has been devoting time to composition and is at the present time engaged on a large symphonic work. He has also been orchestrating a set of songs to poems by Louis Untermeyer.

REED MILLER AND MISS VAN DER VEER END THEIR REST



Reed Miller, Tenor; Nevada Van Der Veer, Contralto, and Her Mother, at Otsego Lake, N. Y.

Reed Miller, the tenor, and his gifted wife, Nevada Van Der Veer, divided their summer vacation this year between Otsego Lake, N. Y., and Shelter Harbor, R. I., visiting the former during the month of July and the latter during August. They have returned to New York for their coming season's concert work. While at Shelter Harbor work was begun on the summer home which they have planned, so that next summer will find them spending their vacations in their new bungalow.

SEATTLE, WASH. — Josef Waldman, concert violinist of Seattle, will teach here this season and will concertize under the management of Agnes Belden of Chicago. Edna McDonagh, pianist; Arline McDonagh, soprano, and Nell Frances Wilson, violinist, have been giving concerts at different training stations during the past month. Pupils of Clara Wolter were heard in a piano recital, Aug. 20.

END RAVINIA PARK SEASON OF OPERA

Most Successful Performances in History of the Chicago Organization

Bureau of Musical America,
Railway Exchange Building,
Chicago, Sept. 7, 1918.

Bad weather on the final day and the first request of the Government to be sparing in the use of gasoline on the day before conspired to deprive the final Ravinia Park performances of some of the glory that rightfully belonged thereto. At the same time they had no effect in dimming the smile of justifiable pride on the face of President Louis Eckstein.

"This is only the beginning," said Mr. Eckstein in the intermission of one of the final performances. I have been here seven years, and I feel that we are just beginning to make a start. Unless there should be unforeseen conditions next year, we expect to have a season even better than this one.

Edith Mason and Claudia Muzio were the stars in the two final performances, Miss Mason as *Marguerite* in "Faust," Miss Muzio as *Cio-Cio-San* in "Madama Butterfly." Both operas had been given before this summer and both were reviewed in these columns at the time. The single newcomer was Miss Mason, but her performance was unusual enough to deserve more than passing mention. Those who have followed the performances of this artist know that when she is in good voice, as she was on this occasion, she produces a tone of uncommon warmth and beauty, and that at all times she sings with distinguished style and fine intelligence.

What becomes additionally evident in performances like that of "Faust" is that she has remarkable dramatic force as well. One could listen to the "Garden Scene" with the deepest of pleasure, but perhaps without much surprise, since he already knew the charming singing of which Miss Mason is capable. The rest of the opera had unexpected thrills. She gave a shudder to the close of the street scene in which *Valentine* had met his death. In the prison scene her big, mounting climactic singing finished the opera with an uplift such as it seldom gets.

Throughout the performance there was the warm, sympathetic, intelligent conducting of Richard Hageman. The rest of the cast was as before, Orville Harrold as *Faust*, Leon Kothier as *Mephistopheles*, Cordelia Latham as *Martha*, Graham Marr as *Valentine* and Sophie Braslau, at least five times better than she was before, as *Siebel*.

Mr. Hageman conducted the Labor Day afternoon concert, making a special feature of Henry Hadley's march, "To Liberty." The season closed in the evening of the same day, with Miss Muzio, Morgan Kingston, Mr. Marr, Francesco Daddi, Louis d'Angelo, Max Toft and Miss Latham in the cast, and Gennaro Papi conducting.

It has been a highly agreeable ten weeks.

Selma Gogg, a young soprano from Wisconsin, has had a busy season since locating here about five months ago. Together with Gustav Holmquist, the popular basso, she gave three performances of the "Messiah" in two weeks.

At present Miss Gogg is devoting a great deal of her time and art to the "Jackies" at the Great Lakes Naval Training Station. She has been singing at the Sunday morning services conducted by Chaplain Moore and Senior Chaplain Thompson, and in the afternoon entertaining the men in the hospital. Last Sunday Miss Gogg sang for the convalescents from the hospital camp. Thence she hurried to the Aviation camp, where she sang at the open-air service which is held in the great ravine, or natural theater. All about on the hillsides were seated thousands of "Jackies." They sat reverently listening to Miss Gogg's singing of Fay Foster's stirring song, "The Americans Come," and at the close burst forth into frenzied cheering.

The following announcement is received from the American Conservatory:

The thirty-third school year of the American Conservatory opened on Monday, Sept. 9, with a record-breaking attendance, especially non-resident students. Crawford Keigwin, a member of the American Conservatory piano faculty, has joined the colors and is now in Camp Wadsworth, Spartanburg, S. C. Mr. Keigwin is the eighth instructor of the Conservatory who has left to serve his country. The Normal Department

will open Saturday, Sept. 28, with lectures by Victor Garwood and John J. Hattstaedt. E. C. MOORE.

Regneas Returns to His New York Vocal Classes

Joseph Regneas, the New York vocal instructor, will resume his teaching at his studio on Sept. 12, after a successful summer at Raymond-on-Lake-Sebago, Maine. There Mr. Regneas, with some twenty professional pupils, held his summer classes, and in addition to his teaching arranged and prepared recitals occurring practically weekly throughout the months of July and August.



Oscar Spirescu

The sudden death of Oscar Spirescu, whose name has been closely associated with the musical life of New York during the past two years—first as the conductor of the Manhattan Opera House symphony concerts, then as the chief of the orchestral forces that accompanied Isadora Duncan's performances at the Metropolitan Opera House and lately as head conductor of the Strand Symphony Orchestra, New York—will prove a shock to the scores of his friends throughout the country. He died Sept. 7 in his New York apartments as the result of chloroform poisoning.

Born in Bucharest, Rumania, forty-four years ago, Mr. Spirescu was a graduate of the Paris Conservatoire and a school friend of Charpentier, Enesco and other celebrities. Returning to Bucharest on his graduation, he was appointed leader of the court orchestra, going later



Photo Arnold Genthe.

The Late Oscar Spirescu, Conductor

as conductor-in-chief of the National Theater of Bucharest. His services to his home city were recognized and the late King Carlos made him a chevalier of the Ordre de Merite.

Mr. Spirescu first came to this country as conductor of the Boston Opera Company under the management of Henry Russell. He terminated his engagement after two years' connection with the company to resume his position with the Bucharest National Theater. His second visit found him as the conductor of the Montreal Opera Company; Mr. Savage claimed his services next; later he became the conductor of the Cincinnati Orchestra's summer concerts, and on the eve of the European war he was to go to the Royal Opera of Budapest.

Funeral services were held Thursday. The body will be sent to Europe for final burial. Mr. Spirescu is survived by a widow, who is in this country, and by four children by a former marriage, who are in Rumania.

George H. Moeller

MILWAUKEE, Wis., Sept. 6.—Milwaukee loses one of the leaders in promoting musical entertainment in this city in the recent death of George H. Moeller of the Moeller-Andrews Concert Bureau.



Music Department Has Successful Summer Session at Rutgers School



NEW BRUNSWICK, N. J., Sept. 6.—Not fifty miles from New York, and within easy commuting distance of the large New Jersey cities, Rutgers Scientific School offers one of the best summer sessions in that part of the country. The city of New Brunswick, wherein the college has been located since 1766, is one of the oldest towns in the state, having been settled many years before the Revolution. Many evidences of the early settlers are still untouched, and although the present war has brought industries, the quietude of olden times is still prevalent. To the summer session come all classes of teachers, either to delve into new fields of learning or to "brush up" on others.

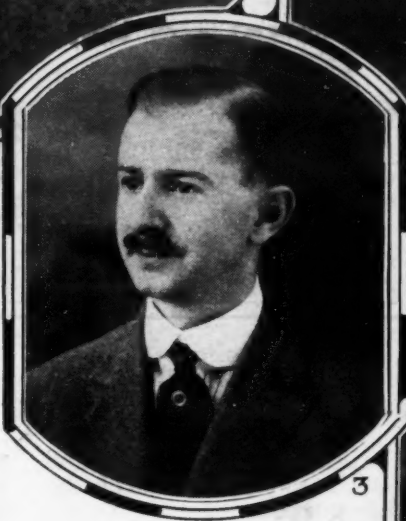
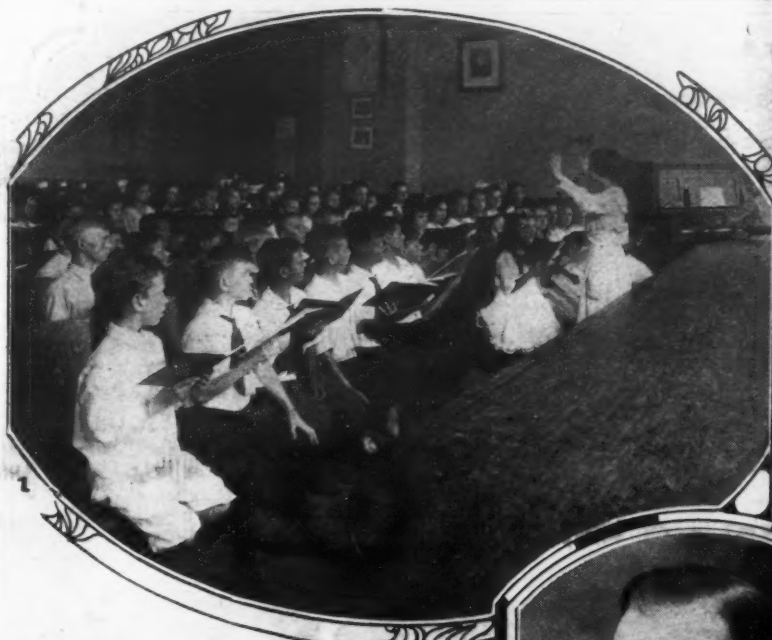
Early in the spring of 1918 the officers in charge of the summer session decided that if the Department of Music were to live up to its fullest opportunities it must be reorganized upon a new basis and be threefold in purpose. First, it must offer a course of study for grade teachers prescribed by the state, to enable them to secure the 90-hour elective in vocal music toward their permanent elementary certificate; secondly, it should furnish recreation and entertainment for the entire student body; and lastly, it should be a strong influence in the building up of college spirit so essential to good college work and oftentimes difficult to secure in the short period of a six-weeks' summer session.

The man selected for the reorganization was Robert Bartholomew, a man of energy, experience and executive ability. Having had several years' experience as assistant to the head of the department of music at the Cornell University Summer Session, in addition to work in public school music at Iowa State College and in public schools, Mr. Bartholomew seemed exceptionally well fitted for his task.

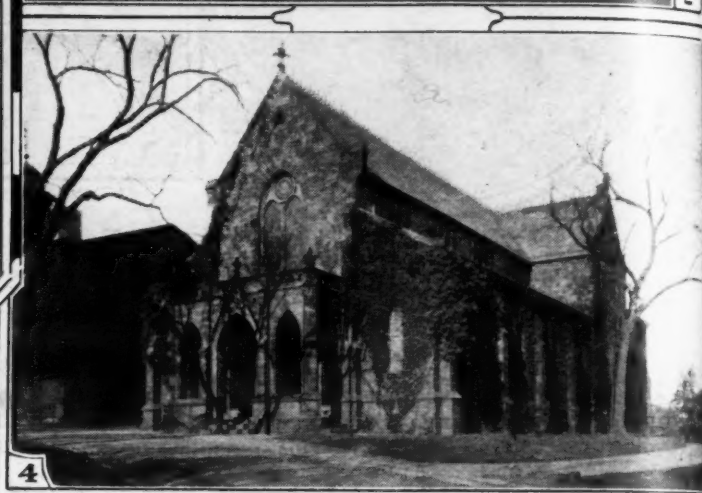
The effects of the reorganization were evident in the session just closed. Regular courses in primary and grammar school methods, music reading and ear training were given for grade teachers and for those who desired to fit themselves to become special teachers of music in grade schools. In connection with this work demonstrations of proper methods were given at the Lincoln School, where children from the first to the eighth grades inclusive were in attendance. The work at this school was carried on by Lydia M. Sonn, under the supervision of Mr. Bartholomew. At the end of the session a program of song was presented by the pupils of this school, assisted by a newly organized grade school orchestra of eight pieces. All teachers attending the summer session who were studying grade school methods were invited to be present and the auditorium was well filled with an audience which evinced much interest in and appreciation of the efforts of the children. Under the spirited direction of Miss Sonn the songs were presented with a beautiful flute-like tone which showed the results of careful training.

His Varied Activities

The so-called "outside" activities of the department were varied. A women's chorus of 90 singers rehearsed three times weekly during the session, under the baton of Mr. Bartholomew. Attendance was not compulsory, but the very few absences recorded showed the interest in this work. One hour college credit was given to each student who was regular in attendance. A stringed orchestra of twelve players was formed and rehearsed regularly throughout the session. On Wednesday evening, Aug. 7, these two organizations combined forces to give a concert, in which they were assisted by Irma Bartholomew, soprano. The pro-



Pictorial Impressions of Music Work at Rutgers. (1) Assembly Singing in the Lincoln Observation School Under the Leadership of Lydia M. Sonn. (2) A Two Weeks' Old Orchestra Organized in the Lincoln Observation School. (3) Robert A. Bartholomew, Head of Department of Music, Summer Session Rutgers Scientific School. (4) Kirkpatrick Chapel, Which Was the Scene This Summer of Many Musical Events



gram presented was intended to show what might be done in an up-to-date high school. A short cantata for women's voices, by Paul Bliss, entitled "Fays of the Floating Islands," proved to be one of the most interesting numbers. Mrs. Bartholomew sang a number of charming solos and demonstrated her ability as an interpreter. At the close of the program the chorus, orchestra and audience joined in the singing of community songs.

Vesper services were held in Kirkpatrick Chapel each Sunday afternoon of the session, at which part of the chorus and some soloists sang. Howard D. McKinney, the college organist, played a

short organ recital at the close of each vesper service.

An organ recital by Charles Leech Gulick and a song recital by Mr. Bartholomew, assisted by Miss Irene Hemler, were well attended and seemed to be much appreciated.

The soldiers also came in for their share of entertainment. On Sunday, Aug. 4, about fifty members of the chorus went to Camp Raritan, N. J., where 7000 soldiers are in training. The Y. M. C. A. hut was crowded to its utmost to hear the program, which was made up of solos by Miss Hemler, violinist, and Mr. Bartholomew, numbers by the chorus, and

community singing by all, in which the soldiers heartily joined.

Community "sings" were held by the students several Sunday evenings at W. Nants Hall and many times after meals in the dining hall.

Plans are now being made to establish at the 1919 session a regular accredited course for those who desire to become supervisors of music. The accessibility of New Brunswick and the absence of such a course of study in this part of New Jersey seem to assure the success of the undertaking.

HARRIET WARE TO TOUR

Composer-Coach Will Appear with John Barnes Wells and E. Markham

Harriet Ware, composer and coach, has closed her summer session at her country home in Plainfield, N. J. There were a number of prominent singers in the class this season. Among the interesting features of the season were the Saturday afternoon recitals, at which many prominent artists appeared.

During the summer Miss Ware has been at work on a new Concerto for piano and orchestra and has also written a new song, "Dance of the Romniak," a setting of one of Thomas Moore's "Evenings in Greece."

Miss Ware will make two concert tours in the West and South during the coming season with Edwin Markham, who will give readings of his poems, and John Barnes Wells, who will sing Miss Ware's songs. The program will also include a one-act opera in concert form, for which Mr. Markham wrote the libretto and Miss Ware the music, and in which Mr. Wells will take the leading rôle. The opera calls for a chorus of women's voices.

Yvonne de Tréville Aids W. S. S. Drive

Yvonne de Tréville made her appearance again in a condensed version of "The Daughter of the Regiment," at a

patriotic meeting for the big W. S. S. drive organized by the Metropolitan Life Insurance Company last Saturday evening at Gedney Farm Clubhouse, New York. When the artist made her initial appearance in the jaunty costume of the French vivandière a storm of applause broke loose which was intensified after her vigorous "Ra-ta-plan" and her drumming. The enthusiasm reached its climax, however, after the aria, "All hail, France." Mlle. de Tréville, who was in splendid voice, responded graciously to the demands for encores. She also sang her "Laughing Song" and the "Marseillaise."

Benefit Concert at Stockbridge, Mass., Aids French Musicians

STOCKBRIDGE, MASS., Sept. 4.—Susan Metcalfe Casals, soprano, and May Mukle, cellist, gave a concert at the Town Hall on Saturday evening for the benefit of the Society of American Friends of Musicians in France. Gertrude Watson, pianist, whose guest Miss Mukle is for the summer, assisted in presenting the program.

WAR MASQUE AT NORTHPORT

Kastner Conducts Orchestra—Beugnot Is Concertmaster at Long Island Fête

NORTHPORT, L. I., Aug. 24.—A patriotic masque, "Columbia Calls," was presented by the Girls' Patriotic League for the benefit of the war work fund of the club. Alfred Kastner, the harpist was conductor of the orchestra.

The pageant was written by Miriam Meredith and directed by Elinor Murphy. Brookes C. Peters was the director of the music; he also composed the Pageant Hymn. Joseph Beugnot acted as concertmaster of the orchestra. Rhea Seymour was director of the dancing. Grace Matthews, director of the children's dance, and Mrs. H. C. Omstead and Thelma Wheeler, director of the costumes.

An allegorical presentation of America's attitude in the war, made up the story of the pageant. There was some good dancing done by the girls and children.

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